

BART: Wrecking Oakland's Rockridge, SF's Mission

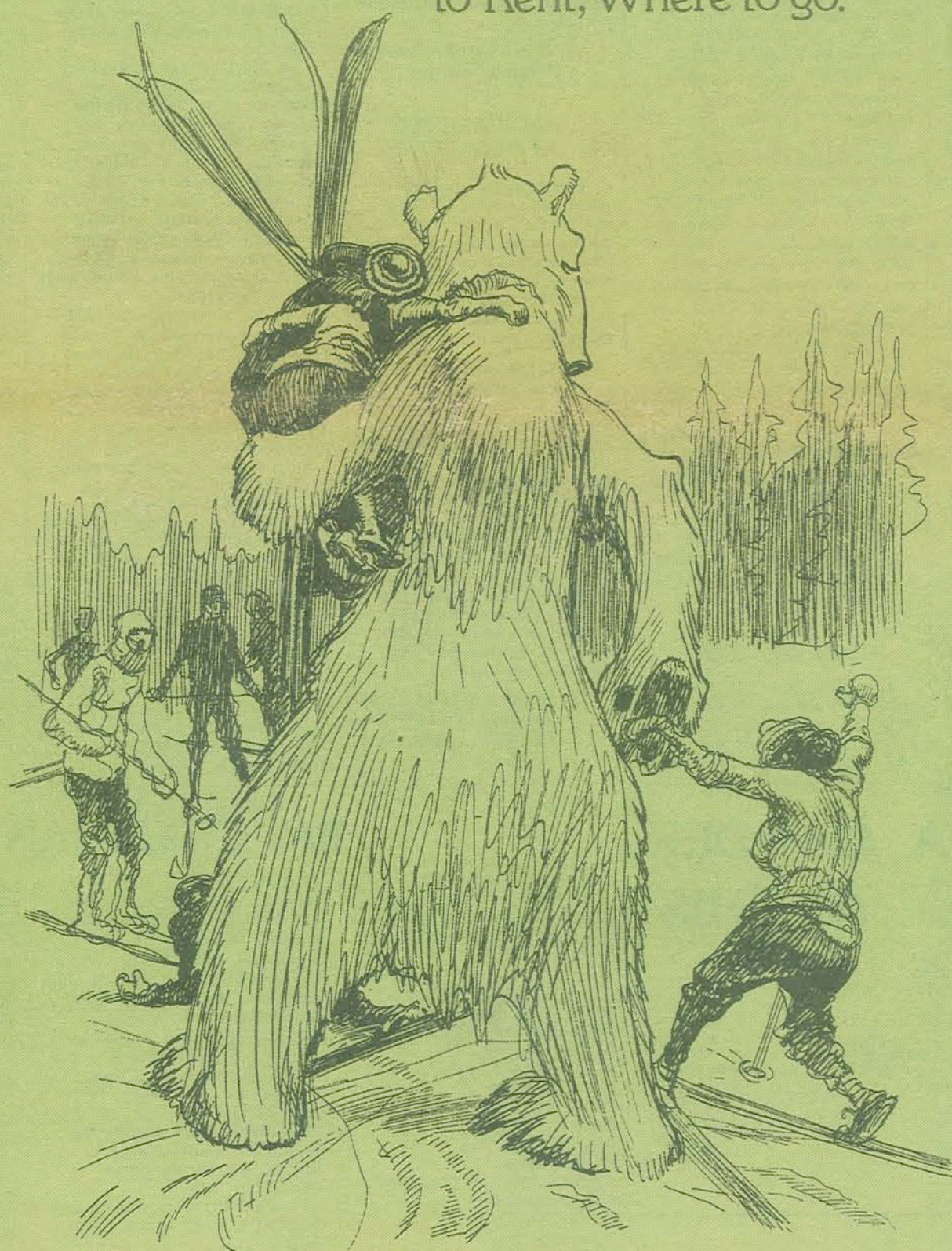
There's Arsenic in Your Holiday Turkey!

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# THE SAN FRANCISCO BAY GUARDIAN 25¢

## Winter Sports

Cross Country Skiing, Snow-Shoeing,  
Snow Camping: What to Buy, Where  
to Rent, Where to go.



Artwork from 'The Drawings of Heinrich Kley,' Dover Publications

November 15 Through 28, 1973  
Volume 8 No.3



## DISCLOSURES

You do a substantial disservice to the candidate, the contributor, the contributor's employer and to your own readers when you publish contribution lists which classify individual donors under such headings as "corporations" or "real estate/construction" with the clear implication that their campaign contribution related directly to a particular supervisor's voting pattern on highrises, tourism, "manhattanization" or whatever.

My own \$100 donation to Supervisor Feinstein — which you "attributed" to PG&E and have listed under the heading "general Manhattanization" — was actually made last May while I was employed by the California Council for Health Plan Alternatives, a statewide, labor-sponsored, consumer-oriented health organization. Since the San Francisco disclosure ordinance had not yet been enacted into law, it wasn't until a few weeks ago (at which time I was employed by PG&E), that I was asked by the Feinstein organization to indicate my employment.

The principal issue, however, is not that a single listing may have been misleading. The major concern is the chilling effect such lists will have on individual donors when they realize that a relatively nominal contribution may result in their being publicly categorized under some broad brush heading simply on the basis of their employer's type of business.

I strongly favor full disclosure. I am convinced it is the key element in any election reform legislation. However, to presume a one-to-one correlation between a contributor's motives and his employer's business is a flagrant misuse of the full disclosure provisions of the law.

Thomas N. Saunders  
San Francisco

Eds. note: Saunders has a point and we are aware of it and sympathize with it to some extent. That's why we didn't single out individual contributors on specific votes (except for Gerson Bakar/William Coblenz at Lake Merced or Jeremy Ets-Hokin at Playland), but put them in categories based on their employer's business or known development connections.

How else can you do it? Would Saunders have us remove his PG&E public relations employment? (If he was working for the California Council for Health Plan Alternatives at the time he made the Feinstein contribution, then why doesn't he say so on the Feinstein disclosure statement?) How do we know his contribution wouldn't help PG

&E later on even if he gave it before he started to work for PG&E? How can you separate Saunders (individual) from Saunders (PG&E).

The disclosure law requires the contributor to list his occupation, because PG&E and other corporations have demonstrated how they quietly contribute through highly paid executives. (For example, at least 24 PG&E executives contributed to 12 of 14 winning SF campaigns we studied from 1965-1969). The law thus puts the burden of proof where it belongs: on Saun-

Harwood, in regard to Mission Mediarts. Mission Mediarts is one of our 220 member organizations, who are a highly respected organization in the Mission community and their work is by no means cheap nor are they a group of fledgling film-makers as Mr. Harwood calls them; but rather a group of serious media people that mean change in the field of Public Broadcasting for the benefit of all communities in this country.

What Mr. Harwood reports to the San Francisco community in his investigating article about KQED, the Mission Community has known for the

## ADVANTAGES

As a former columnist who was recently criticized in these pages "PG&E Powers New Development" (Oct 18) for either taking advantage of, or being taken advantage of by PG&E, I'd like to correct some of the inaccuracies in the piece.

1. The energy conservation program, insofar as the standards my development was required to meet, is not an "alleged attempt to help conserve energy." The first requirement was gas cooking. Since many of PG&E's electrical plants run on gas, the elimination of this conversion

the fact that the Head Office did not send out the bill inserts in Berkeley as promised. Apparently the nature of the beast (i.e., the large company) is to be frightened by controversy.

Alan Wofsy  
SF

Joel Kotkin replies: I don't think columnist-turned-developer Wofsy read the item carefully enough. To respond to his points:

No. 1 — Our phrase "alleged attempt" applied to the PG&E free ad circulated at ratepayer expense, not the building standards the development followed.

No. 2 — Wofsy's development may not have been the first in the energy conservation program, but as we reported, and as PG&E told us, it is the first to benefit from the ads.

No. 3 — Sure, there are more expensive places to live in San Francisco and Oakland. But condominiums are a relatively newer thing in Berkeley, and by the standards of the normal Berkeley resident of a single family home, a condo unit for \$38,500 is luxury. Finally,

No. 4 — Sorry, but the "phony advertising" phrase is a direct quote from Wofsy.

PS: The developer should be happy; PG&E has apparently reconsidered, and has now sent out the Wofsy ad with Berkeley bills too.

## THANK YOU

I'm writing to thank you for great election coverage (even though none of our people got in!) and to say that you influenced a large number of people to vote for K and for Morrison and against Prop. 1. Maybe a lot of people took your second strategy to heart and so Diane is Pres. of the Board again. Well, better her than Nelder.

Anyway, here's my \$9. for 2 years worth. Better luck to us all next election.

Joan Goldman  
San Francisco

## WE'RE TERRIFIC

Just a note to say we think you're terrific! Your investigative articles fill a need no other publication even recognizes—the health care articles have been most enlightening so far (haven't read the last set yet) and just what I needed, having just left the protective wing of student health care. Thank you.

Susan Slanhoff

# Letters

ders and PG&E to tell the public its contributions don't relate "directly to a particular supervisor's voting pattern..."

We're not about to do that for Saunders/PG&E. We've already shown in many Guardians how PG&E policies help Manhattanize the city (and how Feinstein votes for big Manhattanization projects) and how PG&E steals millions from the city in the Raker Act scandal (and how Feinstein maintains a "clear it with PG&E" stance on public power). And we've already tried in vain to get the story from PG&E and PG&E public relations about PG&E's Dick Miller's \$12,000 non-interest loan to Sup. Mendelsohn, another big PG&E backer on the board. PG&E isn't talking about this one. (But our letter and news columns are always open for reply and clarification from Saunders, PG&E or anybody else.)

"The chilling effect" we don't worry about one whit. In fact, we hope nobody from Miller down to Saunders gives another cent to any political candidates anywhere as long as they work for PG&E or any other Manhattanizing corporation. We'd all be a lot better off.

(P.S. Hereafter, we'll try to highlight those individuals who are major decision makers at the important corporations.)

## MISUNDERSTOOD?

It is our duty to ask for a public apology and retraction of what the issue of Sept. 20 of the S.F. Bay Guardian reports through the penmanship of Jim

past two years, thanks to the efforts of Mission Mediarts. Obviously, Mr. Harwood did not take the time to learn about Mission Mediarts and the little he knows was not learned in this community which should be the proper source to know about Mission Mediarts.

We trust you will do your utmost to fulfill our request in order to avoid any further complication.

Carlos Carrillo, President  
Mission Coalition

## RADICALIZING AT ALCATRAZ

I applaud the opening of Alcatraz to tourists because at last the public is allowed to see what a modern day prison looks like. Alcatraz, closed only ten years ago, is not really different from other California penal institutions, most notably, San Quentin, Folsom and Soledad.

While tourists stand agog looking at the grim prison island 5' by 9' cells, and solitary confinement units, they can now imagine why our prisons fail to rehabilitate and why we have a 40% recidivism rate in California. I believe that these tours, quickly becoming one of San Francisco's most popular attractions, will direct needed public attention to our failing prison system. The tours are a radicalizing experience for citizens who never realized, and who never have been told by state officials, how barbaric prison is.

William Bennett Turner  
Director, Western Office  
NAACP Legal Defense Fund

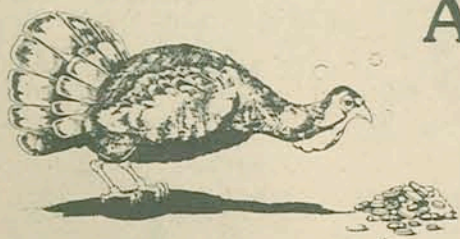
step obviously conserves energy. The reason so few developments provide gas cooking is simply because electrical appliances are much less costly to install. The second requirement was meeting very high insulation values. Since insulation is not visible in a living unit, most developers provide the bare minimum. The end result of these two requirements is that less energy will be required and the owners of the condominiums will have lower fuel bills.

2. My Live Oak Park Townhouses development was not the first one to participate in the energy conservation program, though a few have. The program is hardly a "windfall" for the developer, since the cost of the requirements is far in excess of the cost of the advertising PG&E provided. I only participated in the program because I felt the PG&E requirements would result in a better project.

3. The writer uses the epithet "luxury condominium," much favored in Berkeley Coalition rhetoric. If he had checked developments of similar quality in Oakland & San Francisco, he would have discovered that comparable units (though without redwood shingles and stained glass windows) sell in the \$50,000 - \$70,000 range as opposed to ours at \$38,500. The writer might provide some useful information by comparison shopping new housing in the Bay Area. He'll probably discover that a decent living unit under our price will be as hard to find as 59¢ hamburger or a \$1,750 VW.

4. I didn't say that PG&E "only provided some phony advertising" in return for my meeting its requirements, though I was unhappy about

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## San Francisco

### HONORING JAKE THE BARBER

On Nov. 5, the Supervisors thought they were gaveling through a routine bit of backscratching by awarding a certificate of honor to John Factor, philanthropist. Only Sup. Mendelsohn, who introduced the award, knew Factor's real identity: "Jake the Barber," one of the few surviving widely known hoodlums of prohibition Chicago.

In the 1930s and 40s, Factor's name was front page crime news: wanted in England for a \$7 million stock swindle, Factor escaped extradition because Chicago prosecutors needed Factor to testify about his own "kidnapping," which many believed Factor had arranged for the occasion.

Factor did serve six years for mail fraud in the 1940s, then narrowly escaped deportation in 1963. He contributed \$22,000 to Kennedy's campaign and later got a presidential pardon.

Jake the Barber is now 81, living in Beverly Hills as a retired real estate investor, a major LA philanthropist and political campaign contributor (\$5,000 to Nixon/Lodge campaign, \$35,000 to Humphrey's presidential campaign in 1968).

Has he contributed to Mendelsohn's campaign for state controller? "No," Factor told us genially, "I'm a little shy of politics these days." Then why is Mendelsohn going to LA especially to present Factor's award on Nov. 21? Mendelsohn told us, "A Jewish group asked me to, and that's all you're going to get."

Note: Sup. Kopp, after discovering Factor's identity, tried to change his vote to no, but his rescind attempt failed. Six votes were needed and Mendelsohn was one of six supervisors then remaining at the meeting.

Sup. Molinari shrugged and told us, "Mary Magdalene had a record, too." Maybe. But was Mary Magdalene known for whopping campaign contributions?

—Katy Butler

### PROFITEERING ON CLASSIFIEDS

The Ex/Chron, despite circulations that have sagged ever since the 1965 merger, once again quietly raised their joint classified rates on Nov. 9, up about 8%. Now it costs more than \$2.08 to run four lines on four days and you must buy both papers if you want to get in your classified category.

—George O'Nale



Gallo strikers on the lines.

### BUSTING FARMWORKERS IN THE MISSION

The 18 Gallo strikers and supporters arrested while picketing Judell's 21st and Mission liquor store Nov. 3 were charged with obstructing the sidewalk and being a public nuisance. But according to Jose Villasauez, one of the strikers, the group was peacefully picketing on just half of the sidewalk when a police van appeared, plainclothes and uniformed police surrounded the pickets and, without warning them or giving them the chance to leave, herded all 18 into the van.

This was the first time in more than seven years of the UFW's boycott efforts in this "union" city that a group of UFW pickets has been arrested, and it came just a week after Gallo's Bay Area sales rep., Mario Ricci, met with Mission merchants and district police Capt. Laherty to discuss anti-UFW strategy.

Trying to halt future police harassment, the UFW has pressured Alioto, who arranged a meeting between Police Chief Don Scott and the UFW's labor supporters (John Crowley, Secretary-General of the SF Central Labor Council, AFL-CIO, Jimmy Heriman, President of longshoreman Local #34, Walter Johnson, of department store employees Local #1100). But the police are proceeding with their case.

Footnote: The Examiner erroneously reported that the pickets were arrested for shouting obscenities at the BART opening. Totally false; they were three blocks away from the opening, and were busted an hour after the ceremonies ended. □

## East Bay

### WAIT UNTIL THE MIDNIGHT HOUR...

Berkeley's City Council "liberal" majority has a clever new tactic to keep the public in the dark on council maneuvering: just meet past midnight, saving the heavy measures until the bothersome public go home to bed. Oct. 30, when the council met until 5 am (the 15th meeting past midnight since the Berkeley Four won control in April, promising to "get things done"), was a classic case of the new Berkeley railroad. Here was the post-midnight schedule:

1:40 am: Passed anti-street vendor ordinance requested by the Chamber of Commerce. 2:15 am: Defeated proposal for new Rent Control discussion. 3 am: Decided to draft ordinance regulating massage parlors. 5 am: Packed the Waterfront Advisory Board with political appointees in preparation for further Marina development.

One further step to keep the railroad running "on time": the Council majority recently voted to cut back from four

to two monthly meetings, eliminating morning sessions. In response, a group of of Berkeley citizens is meeting with lawyers to plan a suit charging the Council with violating the Brown Act, which guarantees "open" and "public" meetings of governmental bodies.

—Bill Sokol

### EXEMPTING THE POLICE FROM REVIEW?

Another court attack on a voter-mandated reform move in Berkeley: this time it's the recently created Police Review Commission, which lawyers close to the Berkeley Police Association want to stop with an injunction.

Formed in an April initiative vote, the nine-member PRC has advisory powers only, reviewing police policies and specific public complaints and just making recommendations to the City Council. But Berkeley Four councilmembers held up appointments to the PRC for almost five months, and one councilman, Ed Kallgren, still hasn't appointed any-

one. Now that the PRC is functioning, SF attorney Christopher Burdick is trying to stop it with a taxpayer's suit filed on behalf of Robert Brown (another attorney in Burdick's firm).

The suit claims PRC takes away power and authority vested only in the City Manager. But one PRC member says the real reason is that the police object to "amateurs" who are "meddling" in their business.

—Bill Sokol

### EMPTYING THE HOSPITALS

The state's program of phasing out state hospital mental health services in favor of county-based programs has caught Alameda County without a suitable long-term care facility for chronic mental patients, officials are saying. And the numbers involved make it a crisis situation: more than 500 chronic state hospital patients have been transferred since July, and critics charge 400 of these were shifted before the county had rehabilitation teams or adequate facilities to handle them. One private mental health worker, in fact, argues that the only long-term facility available for county use is "a snake pit." This facility is sub-standard, and not being used.

Charles McLain, of the Oakland Social Service Bureau (which runs a mental health halfway house) says the move from state to community care is "good in principle, but the motive—to save state money—is sick." And the Mental Health Association charges that county authorities are losing track of patients coming from state hospitals, possibly losing some in the shuffle.

County officials admit the possibility of incidents, such as two recent SF kill-

ings, involving mental patients placed outside of the locked state hospitals and 24-hour care facilities, just adding they're doing what they can with the facilities they have.

—Richard C. Hanson

### GUARDING THE SECRETS IN ALBANY

A new twist on the game of "keeping the public records away from the public": in Albany, the City Council on Oct. 15 adopted a resolution to start charging citizens \$5½ hr. to look at the records. At the meeting, only the title of the resolution was read; there was no public discussion, and the substance was never disclosed. The ostensible purpose of the fee is to compensate the city for demands on staff time—even though City Attorney Lawrence Saler admits those "demands" haven't been great.

The council did add one "nice guy" provision to the measure: each Albany resident gets one free hour a year. The whole resolution, meanwhile, appears to directly contradict anti-secrecy laws intended to block just this kind of bureaucratic meddling with the public's right to know.

—Dennis Maio

### EAST BAY BUREAU

The Guardian now has a special East Bay bureau, headed by Joel Kotkin and staffed by Dennis Maio, Bill Sokol, Debby Daro and Richard Hanson. If you have news or political announcements pertaining to Berkeley, Oakland, or Alameda or Contra Costa Counties, send them c/o Joel Kotkin, 1740 Cedar St., Berkeley 94703. □

### THE POLITICAL CALENDAR —Ken McEldowney



There's a new Bay Area group organizing for the impeachment of President Nixon: BACIN, the Bay Area Coalition to Impeach Nixon. The coalition plans to focus on opposing Nixon's foreign and domestic policies in addition to Watergate and the coverup. They've already demonstrated at Casper Weinberger's Nov. 5 speech, protesting Nixon administration cutbacks of health, childcare, social and educational programs, and are now planning a major Bay Area demonstration Dec. 1.

For more information, phone: SF, 626-0065; Berkeley, 548-3231.

Two key items on the agenda for public interest lobbying this fortnight: First, Nov. 26, another SF Supervisors public hearing on the airport expansion boondoggle. Bad enough when it was first proposed (see Guardian, 3/14/73), the expansion becomes totally ludicrous in the face of panic about energy shortages: With airlines cutting back on flights, we hardly need a doubled capacity; and with short supplies of fuel, the idea of encouraging more Peninsula development and more freeway traffic would seem a planner's nightmare. But that's what the expansion would cause. Go to the meeting and ask the Supervisors why they don't give their support to trains, which are far more efficient in fuel usage, instead of more airplanes. Nov. 26, 2 pm in City Hall. Or call the individual supervisors, 558-3184 to register opposition to the expansion. Leave word with their offices if they aren't there.

Then, on Nov. 28, the Metropolitan Transportation Commission is looking at the new Dumbarton Bridge proposal, another hot development issue (Guardian, 11/14/73). MTC just has an advisory role, but is leaning toward a pro-bridge

stand. Nov. 28, 9:45 am, 800 Madison St., Oakl.

Other political events coming up:

Nov. 16: Poetry Reading, music, benefit for United Farm Workers, Glide Church, 330 Ellis. 7:30 pm. \$1.50 donation. Info: 864-5613.

Nov. 16: Film, "Free People in 'Portuguese' Guinea." David DuBois speaking on "African Liberation in the 1970's," 1st Cong. Church, Embarcadero and Louis Rd., Palo Alto, 7:30 pm. Sponsored by Grapevine and Community Union.

Nov. 16: Picket line at Computer Sciences Corp., 425 Calif., SF to protest sale of population surveillance systems to the Saigon police, 11 am-2 pm. Info: 843-2240.

Nov. 17: Walkathon to "Save Our Beach" sponsored by the Coastal Development Fund in Marin, San Mateo and Santa Cruz. Info: 493-2100.

Nov. 17: Picket at the Saigon Consulate, 11 am, march to St. Mary's Square for rally. U.S. Committee to Free Political Prisoners in South Viet Nam; info, 843-2240.

Nov. 17: Alternative Schools Conf., Student Union, S.J. State, San Jose, noon-4 pm.

Nov. 18: "Situation of Universities and Culture in Chile," speaker, Ines Gomez. Unitarian Church, 1924 Cedar, Berk., 10:30 am.

Nov. 18: "What's Happening in Chile?" Bay Area Workers, Hawthorne School, 825 Shotwell, SF, 7:30 pm.

Nov. 19: Two Felix Greene films, "People's Army," "Self-Reliance," Cumberly H.S. Aud., 4000 Middlefield Rd., Palo Alto, 8 pm.

Nov. 19: Employment Discrimination of the "Women and Law" class, 422 S. Murphy, Sunnyvale, sponsored by Women Together and National Lawyers Guild, 8 pm.

Nov. 26: Marriage Contracts and Name Changes session of the "Women and Law" class, 422 S. Murphy, Sunnyvale, 8 pm.

Nov. 26: Airport hearing.

Nov. 28: MTC meeting.

Any day: Sign a Common Cause petition for an initiative calling for full disclosure of campaign financing, conflicts of interest of all public officials, lobbyist activities and limitations on spending in statewide campaigns. Call Common Cause in SF (346-7600) or the People's Lobby in Berkeley (548-3018), SF (665-3923) or San Jose (287-9301). ■



## Rockridge Under Siege BART Undermines A Unique Oakland Neighborhood

By Joel Kotkin

Walk into Rockridge today, and you'll see one of Oakland's finest remaining neighborhoods. Single family homes, comfortable old brown shingle buildings, a bustling area of community-oriented shops along College Ave. While the rest of Oakland gets increasingly segregated into poor, minority districts in the flatlands with middle income white tract housing on the hillsides, this North Oakland neighborhood has kept its unique, integrated (80% white, 20% black) character. In fact, while Oakland's own 1969 planning study called "the majority" of the city's residential areas "dreary and uneventful," City Councilman George Vakasin admits Rockridge is "one of the few exceptionally good areas of the city."

Walk into Rockridge five years from now, and you may be confronted with highrise apartments, lots of banks and expensive specialty stores, parking garages and a population composed of transient, upper-middle class secretaries and executives from San Francisco corporations who see Rockridge as just another bedroom community. Because, unfortunately for Rockridge, as well as being a unique community it is a stop on the BART Concord-Daly City line. And that highly dubious honor opens it up to the developers, realtors and new urban commuters who could destroy its fine small town atmosphere.

The first settlers in the neighborhood were quarry workers, mostly Italian, from the bordering Oakland/Berkeley hills. With them as a base, the area had, by the 1920s, developed into what it largely remains today—a thriving middle and working class community. College Ave., the main drag, bustled with activity. Recalls one resident of more than 50 years: "On Saturday mornings that Avenue was crowded. It was the biggest shopping center you've ever seen."

Rockridge survived an out-migration in the late 40s, largely the result of fear and prejudice when large numbers of blacks moved into nearby West Oakland during the war, only to face its first big challenge the way many communities do—in the form of a freeway. Here, it was the Grove-Shafter, first pro-

posed by the California Dept. of Highways in 1947 to cut through adjacent Chabot Canyon.

The freeway's genesis has been lengthy: approved by the Oakland Chamber in 1954, placed before the public for comment in 1956, then the subject of years of citizen pressure and lawsuits to try to halt it, since it threatened to destroy many homes and cut the College Ave. shopping district in half. The freeway finally won, and was under construction from 1966 to its completion this year, undermining much of the community's old charm and cohesion. Merchants report that business dropped off as much as one third to one half, and Temescal Creek, which once provided Rockridge with a line of open banks covered with grass, flowers and blackberries, was reduced to an iron conduit.

### THE OLD SPIRIT REBORN

Reeling under the effects of the freeway, Rockridge faces further diffusion because some of its schools, considered by many the finest in the city, may close as a result of the financial pressures of the quake-safe school bonds. The schools, observes activist parent Bennett Christofferson, are "instrumental in keeping this place together." Without them, Rockridge's family-oriented neighborhood strength would be drastically diluted.

Still, despite the problems, Rockridge has recently shown new signs of the old spirit, with young families moving in, some, like Chris and Ann Boddern, abandoning the suburbs for the general "communal feel" of Rockridge cottages. It is striking to hear newcomers repeatedly stress they see the area as "an extended family." "We don't want to sit on each other's lap," remarks Lilian Hilliard, a black woman active in local schools, "but we know we can count on each other."

Along with the younger immigrants have come younger businesses, many started by young people with little capital, catering to the new population. And to one old Rockridge hand, Sewell Glinernick—the enthusiastic, cigar chomping editor of The Clare-

mont Press, the local paper—the changes are just fine. "We don't want to become another Piedmont or Montclair," he says. "We just want to become more of what we already are."

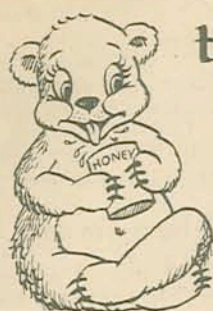
But there may not be that opportunity, since the placement of a BART station in Rockridge has set the movers, shakers and planners of Oakland astir with ideas of what to do with the neighborhood. A 1968 planning study, under the auspices of the Oakland planning department, identified probable impacts of the BART station. Among the "planners" in the study: Edgar Buttner, real estate investor; Ward Belding, BART economic analyst; and Harold Ellis, president of Grubb and Ellis, Oakland's most powerful real estate/developer firm.

The report found that the development of high density apartments would be "most logical" in "a cluster" northeast of the station—where there are now older, brown-shingle homes. It also saw higher densities (or "intensification of the land") for areas along College parallel to BART/the freeway.

Those ideas were too tentative for Bernie Leung, a Palm Springs real estate operator, who joined with some property owners in Birch Court, two blocks from the station, to ask the planning department in 1970 for apartment zoning in the area. That request caused Rockridge to erupt, sending 400-500 residents, the largest crowd ever at an Oakland planning department meeting, to protest the idea at a public hearing in January, 1971. The strength of the protest successfully scuttled Leung's hopes, and the Rockridge community called for a moratorium on further zoning changes pending completion of a neighborhood plan.

### PLANNING ROCKRIDGE'S DEMISE

Rockridge got no moratorium, and the so-called "plan" was in the form of a study of the "economic impact" of BART upon three Oakland residential areas with BART stations (the other two are MacArthur and Fruitvale), a study done by the SF consulting firm Gruen and Gruen. "We objected to the



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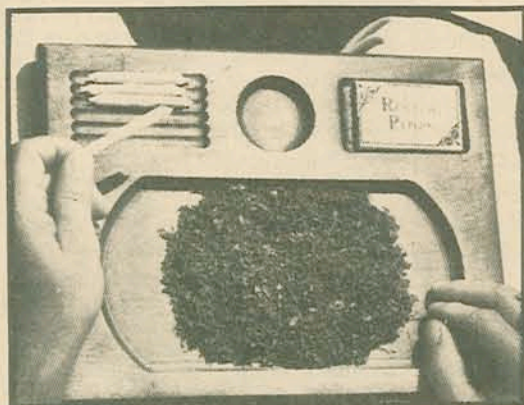
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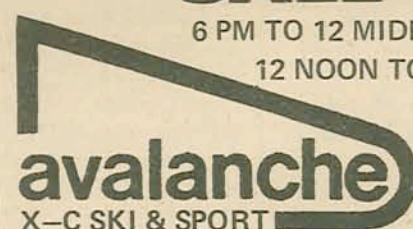
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perspective of the study being primarily economic feasibility," recalls Ken Natkin, former president of the Rockridge Community Planning Council (RCPC), describing the community's general dissatisfaction with what they had expected to be a comprehensive neighborhood plan.

Nor surprisingly, the Gruen report agreed with the 1968 study that BART made Rockridge—"an already desirable area"—exceptionally inviting for both residential and commercial development. Paradoxically, it is the "favorable image" of Rockridge as "an interesting desirable, well-located, well-maintained" residential neighborhood, the Gruen study reveals, that leads to the new pressure to destroy all that by transforming it to high density.

The Gruen report touches on five Oakland Planning "planning alternatives" for consideration. One involves downzoning and little new development; three would open various areas of Rockridge to high and medium-density apartments (including medium-density in a current low-income area); the final "alternative" calls for the complete redevelopment of Rockridge in a way which "offers a good, workable strategy for realizing the potential impacts of BART."

Some local people, however, haven't needed a Gruen report to clue them in to the possibilities. For instance there's Ruth Giovanetti, head of Rockridge Realty and secretary of the pro-development College Avenue Merchant's Association. She's been in the area for more than a decade, and is thrilled with the BART-inspired possibilities: "I know it's going to go highrise," she told me with considerable enthusiasm. "Just like San Francisco."

San Francisco, the Manhattanized city across the bay, is also looked to as fuel for much of Rockridge's projected population growth. After all, points out realtor John Mitchell, the 22 minute ride from Rockridge to the SF financial district via BART will be "faster than the trip from most parts of San Francisco." Added Rudy Postag, Mitchell's associate: "I've always thought that BART is going to take a lot of tenants out of San Francisco and bring them here."

The resulting large-scale development will change much more than Rockridge's physical look: it will destroy its social diversity as well. Says the Gruen report: "It will be important that whatever develops that a way must be found to keep . . . professional and middle-income" people in the district. Nothing said about trying to keep working and lower-income families and individuals who are living there now, and planners at City Hall and at Gruen show little concern for their fate. As Oakland planner John English told me: planners "are the kind of people who want street trees and well-designed buildings" but who "may be very naive about social consequences."

## THE TRUTH: URBAN RENEWAL

More honest was an appraiser working with a large bank who told me that "with BART, homes around Rockridge will become more expensive. You're just not going to see too many lower-income and black families moving here in the future."

Others also are projecting that the old family-type structure will change with BART. John Mitchell, for example, argues that future Rockridge residents won't be too concerned about troublesome things such as community schools. "As far as high-density is concerned," he told me, "there will be more couples without children, and singles . . . most of the people with children are moving to the suburbs, let's face it."

Some local people think development could be slow because property ownership around Rockridge is diffuse, without big landholders. True enough, the big parcels aren't all bought up by the large realtors and well-known developers. But, as one Oakland official put it, "I get the impression there may be people who are interested in development in Rockridge but they are hiding in the woodwork."

Case in point: Leafing through the assessment rolls, I found the name of Bette Baley listed as owner of close to \$400,000 in property around BART, one of the single most important set of parcels in the area. Hoping for an interview, I asked everywhere I went, only to find that nobody—including several very knowledgeable sources—knew who she was. And all she left as an address was an untraceable post office box. Since I also learned that she owned the building housing Mitchell Realty, I asked Rudy Postag if he knew who Bette Baley was. "I know," he told me with a big smile, "But it's not for publication."

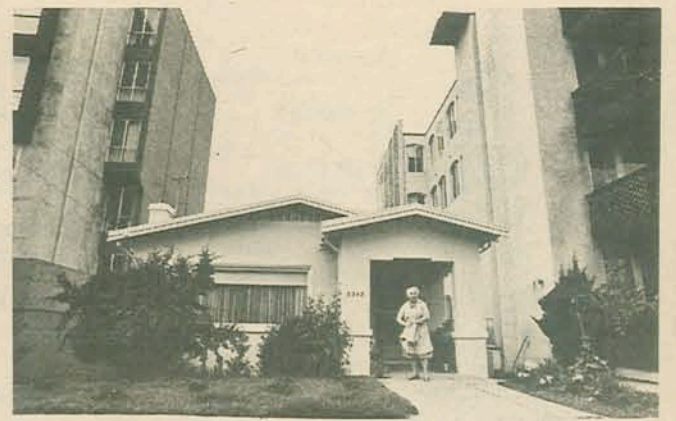
Finally, digging through records at the Alameda County Courthouse, I discovered the curious truth: Bette Baley was actually the maiden name of realtor Rudy Postag's wife. Why the deception? Said one long-time Rockridge citizen: "Rudy's hiding behind the front because he doesn't want people to know what he's up to." Whatever it is, it involves some of Rockridge's prime BART-related land.

Part of the grand scheme for the "new" Rockridge, with all its high density, is a sparkling new image. The

**Rockridge realtor: "I know it's going to go highrise. Just like San Francisco."**

**Rockridge resident: "It's the little people who get hurt every time. It's not helping us now—it might just help a lot of people from out of town."**

idea of the planners and developers is that Rockridge should follow the lead of San Francisco's Union St., where an old neighborhood was transformed into a high-class commercial row accommodating transients of the monied sort, from society matrons to swinging singles. The idea would be feasible, argues BART planner Howard Goode, because of the "much larger area" made available via rapid transit.



Left, realtor Rudy Postag, who has big plans. Above, what Rockridge may become: scene in neighboring Broadway Terrace. Below, along College Ave. near the BART station.

Photos: Peeter Vilms

Oakland officials point out that such a development would bring strong economic benefits to the city. George Vukasin, a councilman normally responsive to community desires, describes the Union Street idea as "great," seeing it as a means of getting needed sales tax dollars for the city.

There's one major facet most Union Street fans—and they include planners as well as every politician I spoke to—can't seem to consider. That's the fact that, as the Gruen report states, heavy commercial development of the now rather low-keyed College Avenue could "drive up rents" to the point where the commercial area, now predominantly composed of small, independent businesses, would assume "a totally different character."

One staunch backer of the Union Street idea is Joseph Zach, manager of the branch office of the First Federal S&L of San Rafael, which came to Rockridge last year after "an economic survey" showed that the area "needed a savings and loan." Zach sees BART "improving the Avenue;" he believes this will cause storefront prices "to go up, and those who can't afford them will have to go out." Does he mind the dislocations of all these "inefficient" neighborhood merchants? "Oh," he shrugs, "I don't think that will cause any problems."

The merchants aren't all so optimistic. John Chalik, owner of the Curds and Whey delicatessen, recalls that "We started this store on nothing. It's good to have a place where people with a limited amount of money can build a business. The thing I dislike about Union St. is that the people who shop there don't live there and that creates a different sort of thing."

## CRUSHING THE SMALL BUSINESSES

Curds and Whey is a successful store, which could survive an economic upgrading. More marginal is Alternative Foods, a co-op store 1½ blocks from BART. Like many of the customers he serves, Ron Wilson, who helps run the store, fears BART's impact: "We haven't reaped any of the benefits of the BART station, but we're hurt by the speculation. If they

turn this place into an Orinda, where the hell are we going to go?"

Another anti-BART merchant: Anise Fink, for 14 years the proprietor of Dicks Burgers/Shakes, a 73 year old widow, remembers Rockridge from the days before freeway and before BART. "It's a lot of the little people who get hurt all the time. Tell them that," she commanded me. The freeway destroyed the stability of the old neighborhood, she recalls, and now BART will just bring highrises, higher rents and higher taxes. "It's not helping us now. It might just help a lot of people from out of town—they don't pay the taxes."

Changes are obviously coming, but Rockridge residents have only slowly been learning of them. The Claremont Press has helped, by publishing a summary of the Gruen study and urging people to attend community meetings. And RCPC has begun to unite various elements of the neighborhood, and focus citizen pressure on city hall, where the community's last hopes lie.

The City Councilman representing the district which includes Rockridge is Felix Chialvo. But he's not elected directly; like other councilmembers, he's elected at large and is just supposed to take special interest in his district's problems.

Chialvo told me he cares about the fate of Rockridge, particularly as a single-family neighborhood, but he seemed ill-informed about what was going on, and didn't even know about an upcoming community meeting on the Gruen report. Significantly, Chialvo shows campaign contributions from local realtor Rudy Postag, as well as East Bay developers C.J. Patterson (Eastmont Mall) and Charles Soda, also from the famous C. Arnholt Smith. Chances are, then, he can't be counted on to go against his major campaign contributors.

Yet Felix Chialvo and his eight fellow councilmembers are the people Rockridge needs to temper BART development. Unfortunately, in most cases these are the same men who allowed the Grove-Shafter freeway to pave over a whole series of neighborhoods, who stood by while a lovely residential area in the hills north of Lake Merritt was inundated with ticky-tack apartments, who have consistently backed Mayor Reading's plans to "redevelop" huge swaths of downtown Oakland. "In the past," admits Councilman George Vukasin, "the council hasn't paid a great deal of attention to the people in the districts."

Like their fellow citizens in Fruitvale and Elmhurst, the people of Rockridge are trying to organize themselves enough to convince City Hall that there is something to a city beyond cost-benefit analysis and "economic feasibility." At the same time, Rockridge provides the people of the Bay Area with a laboratory case of what the value of BART really is—and for whom.

"I like to live with people I know and trust," says Chris Boddern, defending his decision not to sell his Rockridge home for a profit to developers. "That's the main thing." The fate of Rockridge will indicate what "the main thing" for our communities really is: to determine their own destinies, or simply to be taken for a smooth, slick ride. ■

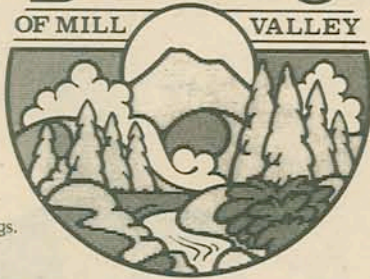


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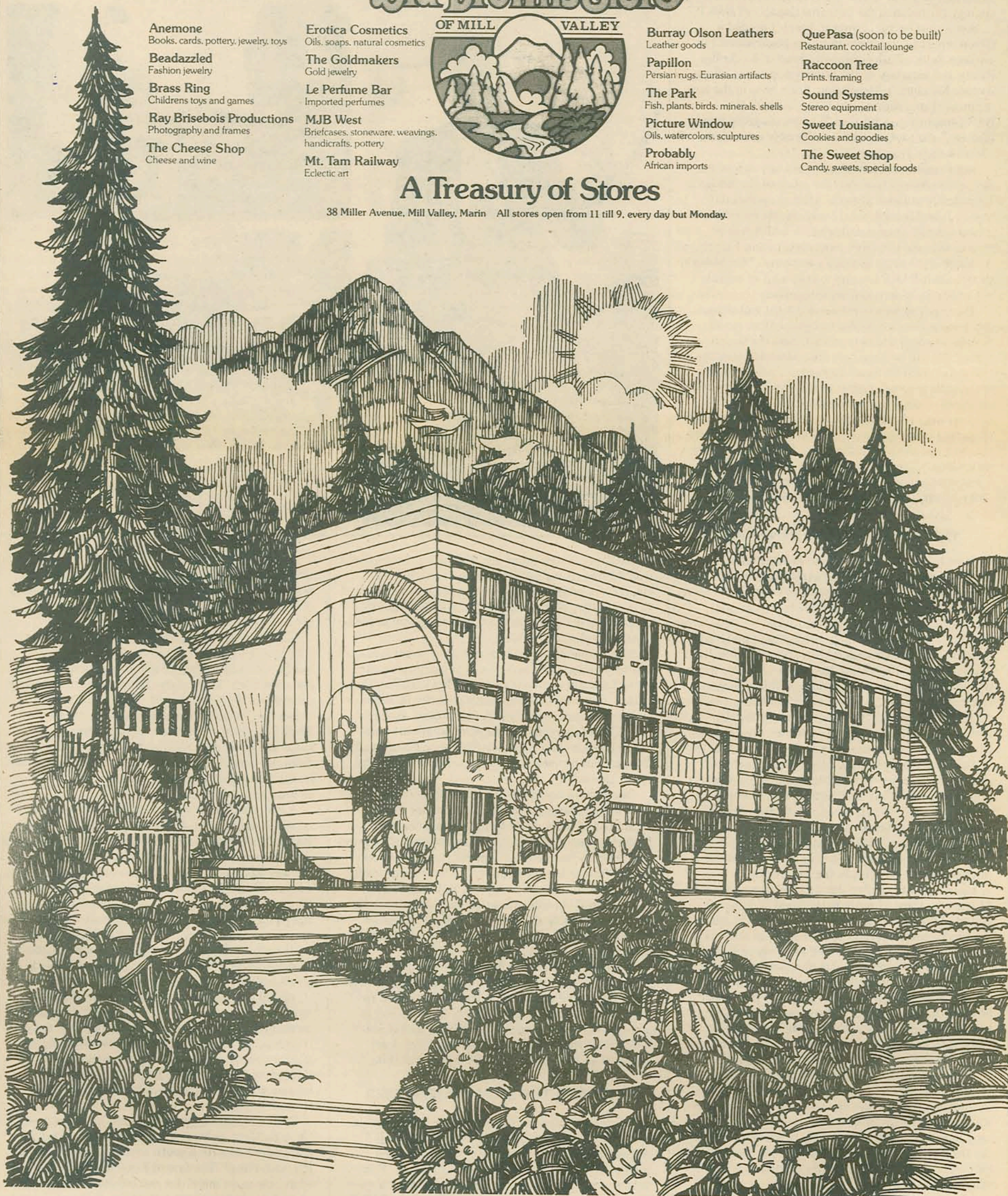
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# Stuffing Your Turkey With Arsenic

By Vicki Sufian

When your Thanksgiving turkey reaches your table this year, it will have had a drug-ridden past that could have kept any pharmacy in business—or any junkie in jail for life.

Because from the minute they're hatched, turkeys are fed on grains laced with arsenic, antibiotics and five separate drugs which are suspected carcinogens (causes of cancer). Possible spinoff "supplements" to turkey diets also may have included pesticides left over on the feed and chemicals used to get rid of insects and rodents at the turkey farm.

Unfortunately, drugged turkeys are not the exception, they're typical of most other animal products we eat. At a 1971 Congressional hearing on public health and the environment, Peter Schuck (from Ralph Nader's Center for the Study of Responsive Law) testified that "Between 80 and 90% of all beef and poultry produced in this country are grown on a diet of antibiotics and other drugs, from birth to slaughter . . . in this country no systematic effort is made at any stage from slaughter to retail sale to monitor and control microbiological contaminants in fresh meat and poultry."

Added Schuck: "'Feedstuffs,' the leading weekly newspaper for agribusiness, has nearly as many drug ads as the AMA Journal."

The drugs are FDA approved, and they're stuffed in to the animals to hasten growth or combat disease; in the process, however, they leave residues in the animal's tissue—which may then be passed on to the system of whoever eats the meat. Attempting to guard against this pass-along effect, FDA regulations call for a drug withdrawal period (five days for turkeys) before the animal can be slaughtered. The regulatory agency presumption is that all drugs will be metabolized or excreted or sweated and vaporized out of the animal in that period.

The big loophole is that the farmer is essentially on the honor system to follow the withdrawal period and, according to George Pollak, chief of Consumer Union's food testing division, there's good reason for him not to follow it to the letter. The longer a grower keeps his animals on a growth-inducing drug like arsenic, the fatter it gets. Says Pollak: "How honest is someone going to be when there's a money factor involved?"

It's the US Dept. of Agriculture's job to inspect the animal at the slaughterhouse to check for any problem which might endanger the consumer. But the USDA's ante- and post-mortem inspections are done primarily by sight, smell and touch, says Dr. Michael Nusiaes, staff officer of the USDA Western Regional Office. "If our inspectors have reason to suspect a bird is still on drugs [acting depressed or excited]," he told me, "then a laboratory analysis will be done." (The initial inspections, required to be done on every animal carcass, involve cutting open the head and various organs, examining tissues and glands for irregularities.)

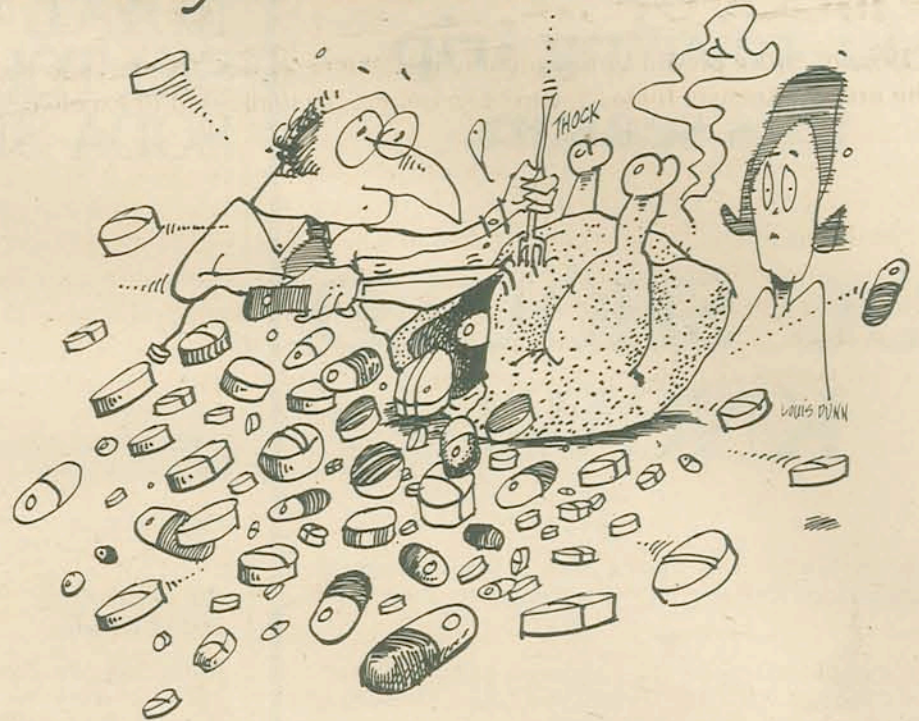
But there are several problems with existing regulatory agency practices. First, if an animal doesn't show clear physical signs of being drugged, its tissues are not checked for residual drugs, and the carcass gets a clean bill of health. The USDA does do arbitrary chemical and microbiological sampling of the meat being processed—but it doesn't test every animal, or even every lot of animals or every day in the slaughterhouse: the lab tests are done on a random basis on a schedule assigned by the USDA computers in Washington.

When drug residues are found, the sample goes to the FDA for further investigation; the FDA also must supervise feed manufacturers, since growers generally buy feed already pumped full of the drugs. Here's another set of loopholes: first, Steve Gross, FDA compliance officer, admitted that there's no way to police and make sure growers don't violate the withdrawal time; second, if a feed manufacturer has had a particularly bad record in the past, the FDA might not inspect that feed again for a year or two.

A more significant problem in the animal drugging business is that there's been no way perfected to test for residuals of many of the drugs used. That means that even if an animal is cleared by the "sight, smell and touch" method, or by the computerized random sampling, or by further lab testing, there may still be harmful drugs in the meat, waiting for you to eat it.

Here's what it all might mean: Sen. Abraham Ribicoff, after studying the issue of drugged meat, said on March 20, 1973 that "Animal drugs, the safety of which are in serious doubt, are given the benefit of every doubt and little is done to investigate the risk they present to consumers . . . In the past several decades the incidence of cancer has grown alarmingly at the same time that the use of animal drugs which are 'suspect carcinogens' has proliferated. It is quite possible that there is a relation between these two developments."

Five drugs fed to turkeys are suspected carcinogens; there are no methods to detect residuals of three of



these in the slaughtered animal. A 1970 study indicated that one of them, Dimetridazole, produces tumors. Iponidazole, another suspect carcinogen, can be detected—but the method has not yet been included in the USDA tissue monitoring program for turkeys.

And the FDA, meanwhile, won't ban a drug which might cause cancer unless it has been absolutely proven to be carcinogenic.

More: The antibiotics widely used for animals (and purchased by the farmer without a prescription), if present in the animal after slaughter, can result in illness for allergic people—and, over a period of time, build up an immunity to antibiotics in humans. According to Schuck, "over half the nation's annual antibiotic production goes to livestock and poultry—more than is used by hospitals." Again, of the five antibiotics used on poultry, there are no detection methods for two.

The real point of all this is that often the meat may be clean when you eat it, and that certain chemicals may not be harmful if you eat them just once. But consumed over a period of time, all these drugs and chemicals can have a very serious cumulative effect. As Schuck testified:

"The attitude that low-level exposure of chemical contaminants or chemical additives in our food supply

does not involve any problem of acute toxicity or health hazard but is only a long-range problem, is a denial of what science now knows about these contaminants . . . Contaminations tend to be cumulative, which means the more that are ingested by the human body, the greater the risk of serious harm to the individual's health."

The only sure way to guard against eating this kind of contaminant, then, is to stop eating meat. For a long-range solution, you can lobby Congress and the USDA and FDA for tougher, more thorough regulations controlling the use of drugs in animals for boosting the farmers' profit margins. And if you've got questions about what you've been eating, try checking the inspections records. They're kept on the various meat slaughter houses, so find out from your store which slaughter house serves it. Peter Tancredi, of the USDA San Francisco office, reports that his office has the daily forms filled out by inspectors at the meat plants; "it's public information, and if somebody wants to see the records, they should just ask through our regional office." The lab reports, he continues, are done via computer, but those results should also be available. (The USDA Meat and Poultry Inspection division is at 620 Central Ave., Alameda, 273-7788.)■

## Dirty Meat, Part II

By Ken McEldowney

The Guardian's Great American Hamburger Test, which showed that 29 out of 30 samples of hamburger tested around the Bay Area had high levels of bacteria contamination (see Guardian, 11/14/73), sparked a flurry of action and concern among meat-eaters and meat stores in the area.

Most responsive: the Co-op stores, which, as a result of the article, have begun a meat sanitation program that goes far beyond the actual requirements of the state law. The meat survey had shown that the Co-op on Telegraph Ave. had the highest bacteria count of all the hamburger tested.

"We had a program [for processing meat] that wasn't adequate to us or to the Bay Guardian," said Don Rothenberg, Co-op education director. "This is the first unfavorable publicity we have had in the four and a half years I have been here, and we are taking it very seriously."

Because of their high bacteria count, the Co-op looked for areas of poor sanitation. "We found a series of things," said Rothenberg, "that indicated a lack of attention to detail that lead to the problem." The meat grinder was in the meat cutting room, not in the refrigerated cooler, meaning bacteria were encouraged to grow in the higher temperatures. Also: the solution being used to clean the grinder and other meat processing equipment wasn't strong enough to sterilize completely, and not enough care was being given to storage of beef trimmings before they were ground up as hamburger:

Steps taken by the Co-op to change the situation:

1. Replacing wooden cutting surfaces with hard plastic, which is far easier to clean and less subject to nicks and cuts.
2. Grinders moved into the cooler.
3. Getting recommendations from experts at UC Berkeley about chemical baths for equipment that would definitely kill the contaminating bacteria.
4. Installing wet vacuum cleaners in the meat department, to allow better scrubbing of the floors.

The Telegraph Ave. Co-op, the worst one, is being

changed over for the new procedures this week, to be followed by Co-op's other stores.

Meanwhile, San Francisco Consumer Action has approved a program which will bring pressure on the supermarkets and the public health departments, who are responsible for the actual inspections. To help in this campaign, join SFCA in sending letters demanding to know what changes will be made to insure meat is wholesome, and not contaminated by high bacteria counts.

The real core of the problem is demonstrated by the fact that none of the processing irregularities discovered by the Co-op actually violate California's weak market inspection law—which doesn't require chemical sanitizing of equipment, or even set temperature requirements for the wash water. Federal standards are more rigid (though, as the story above shows, they have gaping loopholes as well), but these only apply to businesses involved in interstate commerce.

As for official response: The only negative reaction came from Frank Reilly, who heads up the SF inspection program—which we found was the worst of the three cities we checked. He said he was misquoted (though he refused to say how), and complained the results were presented "as if everything were bad. No point in talking further, I have other things to do." Reilly did admit, though, that he had "talked with supervising inspectors and asked why" a number of stores hadn't yet been inspected this year.

On the other side of the Bay, Glenn Lynch, chief of Berkeley's Environmental Health Dept., said he thought the Guardian would "encourage the stores to take action. It will focus some light on the problem, and that's what we need." Added Stuart Richardson, Lynch's Oakland counterpart, "it's good to shake the bushes a little to see what comes out . . . Outsiders can see things that people working in the meat department can't."

Media report: The story ran on many Bay Area radio and TV stations, and in the Oakland Tribune and SF Examiner, prompting a rash of calls to the Guardian from worried consumers wanting to know if it was safe to eat their hamburger that night.■



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# WINTER SPORTS

By Jeanette Foster

Downhill skiing, incredibly enough, seems to get more popular every year — and with the popularity comes hour-long lift lines, slopes that are more like rush hour freeways, and freeways going home that are more like 6-lane parking lots. The answer, for increasing numbers of people who want to get out in the snow but get away from the crowds, is ski touring (also referred to as cross country skiing, nordic skiing or alpine skiing).

Ski touring has lots of advantages, and very few disadvantages. It gets you away from expensive slopes, out into quiet forests and open meadows. It doesn't involve outrageously priced equipment. It leaves your bones intact. It gives you as much exercise as you could possibly want. About the only caveat it involves, in fact, is that you be prepared for the elements and snow conditions in areas away from other people, and we'll help get you started with that in the guide below — also with hints on equipment, clothing, waxing the skis, places you can go for ski touring, etc.

Finally, if you just aren't interested in skis at all, we have a guide to an even more fundamental winter activity: snowshoeing. Along with both, tips on backpacking and camping in the snow, which is a lot more tricky than those mid-summer hikes.

## SKI TOURING

First, let's get the terms straight. To the Europeans, who originated the whole thing, "cross country skiing" refers to racing on a prepared course with very light skis; we won't talk about this specialized form. Ski mountaineering, or "alpine skiing," involves covering long distances in mountainous, rough, rocky terrain using heavy skis with steel edges; we'll touch briefly on this form. Most common, though, is "ski touring," or "nordic skiing," which uses light to medium skis and which just about anyone in decent physical condition can do.

### EQUIPMENT

**SKIIS:** There are light and medium weight touring skis, both made with a hickory base. You generally should choose skis long enough to reach from the floor to your wrist when your arm is raised above your head.

Light skis are for general purpose touring. Medium skis are wider and heavier, which means they're a little more cumbersome, but they give a better balance and serve well as a work ski — for example, foresters tend to use them, since the wider skis often have a cable binding allowing you to wear regular work boots.

Mountain skis are heavier and wider still; you use them on steep slopes and icy surfaces, and they have a deeper side cut (or side camber) to facilitate turning.

When buying or renting touring skis, check the flexibility; the tip should be more flexible than the tail, to help move you forward. Lay the ski on the floor, push down at the center, then release it quickly. The ski should spring both upward and forward — a motion which helps you move along on the snow.

**BINDINGS:** Touring skis have two major types of binding: pin and cable. Pin, the most common, cheapest and best, consists of skis with three small dowel-like pins on each, which fit into three corresponding holes in the toe of your ski touring boot. This gives a good grip, but also leaves the heel free to move.

**BOOTS:** Ski touring boots look more like tennis shoes than downhill ski boots; they're very light (about two pounds), usually made of leather with a square toe and holes to fit the pins on the skis. The boots come up about to the ankle, with extreme flexibility. When choosing boots: your heels shouldn't move around inside the boot, but it should still be loose enough to allow circulation; if you can wiggle your toes with socks on and insoles in place, the boot fits. Waterproof the boots periodically with a covering such as Snow Seal.

**POLES:** You need ski touring poles for much more than balance and touching the snow on turns, which is their downhill skiing purpose. Poles are a critical part of the process in touring, so they're designed totally differently: longer (reaching to your armpit), lighter (generally made of bamboo, which you should wrap with a strong tape to guard against splintering), with larger baskets and tips which are smaller and curved backwards, all to facilitate the motion thrusting you forward.

### SKI TOURING TECHNIQUES

The techniques of ski touring, experts are fond of saying, are easy to learn initially but hard to master fully. Basically ski touring uses a diagonal stride, similar to walking, roller skating or ice skating. It consists of pushing off with one foot — the ski grips the snow because it is wooden and because it is covered with special wax, see below — meanwhile thrusting with the opposite pole, and gliding forward. You probably



Courtesy Matterhorn Mountaineering, Inc.

won't have enough speed to accomplish traditional downhill-style turns, so you turn either with a simple step turn or a kick turn, each involving lifting your skis, one at a time, and swinging them around to the direction you want to go.

For details and illustrations on technique, try some lessons (often free) or check out one of the expert source books, for example: Michael Brady's "Nordic Touring and Cross Country Skiing," John Caldwell's "The New Cross-Country Ski Book," Professional Ski Instructors of America's "The Official American Ski Technique," or William Lederer and Joe Pete Wilson's "Complete Cross-Country Skiing and Ski Touring."

### WAXING

Ski touring has the peculiarity that skis must both push off from the snow and glide over it; wax allows them to do both. To start with, touring skis have a hickory base instead of plastic; that's important because the wood allows the waxed ski to imprint the snow and grip when direct pressure is applied, and slide over the snow when the pressure stops.

When you buy new skis, the first step is to sand them down to the bare wood, then apply a pine tar base to keep out water and hold the wax better. Paint the pine tar on with a brush, then use a small blowtorch to move slowly across the surface until the pine tar bubbles. Now the skis are protected from moisture, and ready for waxing.

One final precaution: New skis, or skis which have been stored in a warm, dry place should sit in a snowbank for 4-5 hours before skiing, otherwise they'll be brittle and could break easily. Also, put newly waxed skis in the snow with edges down for about 10 minutes so they can become the same temperature as the snow.

Since the way a wax grips depends on the snow condition and temperature, there are several different types of waxes you'll be using. Wax manufacturers often provide an elaborate chart telling which wax goes with which temperature, but don't worry, you won't have to carry a centigrade thermometer around

and check it every half hour — you can just do a few simple tests with the snow.

Pick up a handful and make a fist. If the snow doesn't make a ball, it's very dry; if it makes a ball, it's wet; a tight ball with water dripping out, very wet. Or if all else fails, look around and see what everyone else is using on their skis.

Use a wax applicable to the coldest conditions you'll run up against, unless you expect some very extreme changes. Waxes are color coded, the warmer the color, the higher the temperature it goes with. After consulting the color code chart start by applying the next color harder (colder) wax and try it — because it's much easier to add a softer wax on top of a harder, if necessary, than to go the other way (involving scraping off the harder wax using a torch, putty knife or rag soaked in kerosene or paint thinner).

Note about the brands: though they have the same color code, they do vary in stickiness, so it's best for beginners to stay with one brand. Experts end up using numerous layers of different waxes for optimum performance in different conditions, but when you start you can get along with the basics (like a hard blue, a hard purple and a tube of red klister).

When choosing the wax, keep in mind where you'll be skiing. Relatively flat or slightly rolling terrain calls for slippery skis, long climbs take more of a grip. So try applying a wax for the coldest condition expected, smooth it out with a piece of cork or the palm of your hand, then ski on it for awhile. If you can't get a grip, first try using more of that wax, then try the next warmer wax on the area closest to your boot.

In the spring, when the snow begins to melt and becomes wet or freezes, you use klisters. These are waxes in a tube, very sticky, which wear off easily; you usually have to apply klisters with a spreader, since the consistency is like rubber cement and it sticks to everything.

### CLOTHING

Winter temperatures in California vary tremendously; a typical day in January hits 50, but as soon as the sun sets it drops to 20. So it makes more sense to wear several layers of lighter clothing, rather than just one heavy layer, so you can shed or add as the temperatures change.

Most of all, stay dry and stay warm. To get this combination, the best fabric is wool, the only fabric which keeps you warm even when it's wet. Typical touring clothes include a medium-weight wool shirt, wool knickers (rather than pants, to allow freedom of movement), wool knicker socks and a windproof parka.

Exposed parts of your body lose heat most quickly, so wear some sort of stocking cap to protect your head and neck. Gloves should be loose enough to allow circulation, also waterproof. (Many ski tourers wear wool gloves under waterproof mittens.)

For a jacket: Down is the lightest and warmest, but when it gets wet it's soggy, cold mass that takes forever to dry. Dacron, not so warm, dries much faster than down if it's wrung out, and wool is best when it's wet (and it also can be waterproofed).

Wear two pairs of socks, a light inner sock and a heavy knee sock. Insoles become important in the snow, they give your feet needed insulation, use several pairs, instead of one thick one (and don't use foam rubber, it picks up the damp).

### SKI SHOPS AND RENTALS

Touring equipment (skis, poles, bindings and boots) sell, as a package, as low as \$50, reaching a maximum of \$110. Rental for the package runs about \$7 for a weekend (Thurs.-Sun.) and \$11-15 for a week. Below, a Far West Ski Assoc. list of Bay Area stores that carry ski touring equipment:

**SAN FRANCISCO:** Eddie Bauer, 120 Kearny (sales only); G&M Sales, 1667 Market, 863-2855 (sales, rentals, waxes); Macy's, Stockton/O'Farrell (sales, wax); Mountain Shop, 228 Grant, 362-8477 (sales, rentals, wax); Swiss Ski Sports, 559 Clay, 434-0322 (sales, wax); Viking Sports Center, 1874 Market, 621-5861 (sales, wax); Avalanche, 1722 Sacramento, 673-0110 (sales, rentals, wax); Matterhorn, 2221 Filbert, 2nd floor, 292-1904 (sales, wax, free lessons); FTC, 1598 Bush, 673-8363 (sales, rentals, wax).

**EAST BAY:** Bob's Ski and Sport, 1703 E. Oak Grove, Concord, 798-0470 and 14012 San Pablo, San Pablo, 232-5534 (sales, rentals, wax, guide service, instruction, transportation); Collier's Sports Village, 1406 Broadway Plaza, Walnut Creek, 934-3263 (sales, rentals, waxes); Wilderness Store, Co-op, 1432 University, Berk., or 3667 Castro Valley, Castro Valley or 1295 S. Main, Walnut Creek (sales and rentals); Harbert's Bros., 2338 Shattuck, 843-0717 (sales, rentals and waxes); Mountain Traders (sales, rentals and

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waxes); North Face, 2804 Telegraph, Berk., 548-1371 (sales, rentals and waxes); Sierra Designs, 4th/Addison, Berk., 843-2010 (sales, rentals, waxes and associated with Viggo Ski Touring School); Ski Hut, 1615 University, Berk., 843-6505 (sales, rentals, waxes and associated with Royal Gorge Ski Touring School).

**MARIN:** Battens and Boards, Bridgeway/Pine, Sausalito, 332-0212 (sales, rentals and wax); Big 4 Rents, 5750 Paradise, Corte Madera, 924-5280 (rentals); Co-op, 47 Tamal Vista, Corte Madera (rentals and sales); Mountain House, 1028 Sir Francis Drake, Kentfield, 454-8543 (sales and wax); Stan's for Sports, 3rd/Grand, San Rafael (sales, rentals and wax); Tetons West Mtn. Shop, 87 E. Blithedale, Mill Valley (sales and instructions).

**PENINSULA:** B & D Ski Haus and Sports, 1714 El Camino Redwood City, 366-9533 (sales, rentals and wax); Mel Cottons, 1266 W. San Carlos, San Jose (sales); Edans, 783 California, Burlingame (rentals, guide and instructions); Mountain House, 730 Santa Cruz, Menlo Park, 322-5465 (sales, rentals and wax); Mountain Scene, 1801 El Camino Real, Redwood City, 365-0284; Mountain Store Too, 1121 Burlingame, Burlingame (sales, rentals, waxes, guide, instruction and transportation); North Face, 650 Quarry, Palo Alto (sales, rental and wax); Sierra Ski and Dive, 2123 Junipero Serra, Daly City, 756-8485 (sales, rentals, wax, instruction); Sierra Sport Shop, 1489 El Camino Real, Belmont, 593-7658 (sales and rentals); Skyline Sports, 1020 W. San Carlos, San Jose, 295-5600 (sales, rentals and wax); Smith's Sport Shop, Alma/University, Palo Alto, 323-4651 (sales, rentals and waxes).

### SKI LESSONS AND SCHOOLS

Lessons lasting 2 hours run around \$5, day tours at \$10, rentals (in the mountains for the day) \$5 package deal. Below are a list of ski schools:

**NORTH** — Ski Pi-Pi, c/o Kristian Aaland, 3934 California, Livermore 94550 (instruction, lodging and package deals); Big Chief Country, P.O. Box 2477, Olympic Valley, (916) 587-4723 (guide service, instruction, rentals, sales, wax, food, lodging and package deals); Donner Ski Ranch, P.O. Box 66, Norden 95724, (916) 426-3578 (guide service, instruction, rentals, wax and lodging); Kirkwood Meadows, Kirkwood, 95646, (209) 258-8850 (guide service, instruction, rentals, sales, wax, food and lodging); Royal Gorge Ski Touring School, P.O. Box 178, Soda Springs 95728, (916) 426-3793 (guide service, instruction, rentals, wax, food, lodging and package deals).

Squaw Valley Nordic Ski Center, P.O. Box 2288, Olympic Valley, (916) 583-4826 (guide service, instruction, rental, sales, wax, food, lodging and package deals); Sugar House, P.O. Box 5436, S. Lake Tahoe, (916) 541-3259 (guide service, instruction, rentals, sales, wax and lodging); Tahoe Donner, Northwoods, Truckee, (916) 587-4242 (guide service, instruction, rentals, sales, wax, food, lodging and package deals);

Viggo Nordic Ski School, Hope Valley (guide service, instruction, rentals, sales, wax and lodging); Wilderness Experience, P.O. Box AM, Tahoe City 95730, (916) 583-2692 (guide service, instruction, rentals, sales, wax and lodging).

**SOUTH** — Cal Nordic Ski Touring, P.O. Box 36, Mammoth Lake, (714) 934-6955 (guide service, instruction, rentals); Rock Creek Nordic, c/o Bike And Sport Shoppe, 469 West Line, Bishop, (714) 873-5070 (guide service, instruction, rental, sales and wax).

### WHERE TO GO

For a complete description of various ski tours (with maps, conditions, altitude, etc.) get a copy of David Beck's "Ski Tours in California," (below are a few places he recommends), its the best book out on where to go. If you plan to be gone over-night always leave your name with some official (forest ranger, local sheriff or rescue team, fire dept., etc.) and be sure to check back when you finish.

**Lassen Volcanic National Park** — Always covered with snow. Tourers must register with the National Park Service at the ski area, just inside the Park's south entrance. Good areas for beginners: Sulphur Works (passing boiling mud and steam vents), Brokeoff Mountain, McGowan-Huckleberry lakes and Child's Meadow (10 miles from the Park's ski area, instruction on weekends).

**Donner Summit** — Best areas: rolling tablelands south of Soda Springs (east of Soda Springs ski area), Boreal Ridge to Round Valley, and Boreal Ridge to Paradise Valley.

**North Tahoe** — David Beck writes: "almost any snowed-in road up a canyon along the west shore of Lake Tahoe will provide an interesting tour. As a rule, the snow is better and the scenery more scenic along the west shore of the lake than the east." Good Touring areas: SW shore, near Fallen Leaf Lake; Northstar ski resort has prepared trails; NW shore (very scenic); Five Lakes Basin (where Sierra Club has Bradley Hut); Good starting place is Brockway Summit on Hwy. 267 btwn. Truckee and Kings Beach.

**Mammoth Mountain** — Lots of storms, deep, deep snow and snowmobiles. Temperatures are colder than other areas of California, and therefore frequent avalanche conditions prevail; check with the Forest Service in Mammoth or the ski patrol at Mammoth Mountains for snow conditions. Touring areas: along Hwy. 395 btwn. Mammoth Mountain and June Lake; Dry, Deadman, and Glass Creeks; areas in the Cal-Nordic Ski Touring School located off Hwy. 395 to Mammoth Hwy. up to Mammoth lakes.

**Owens Valley** — Best for mountaineering skiing as the routes are steep and short over rocks. Storms come up quickly and very hazardous avalanche conditions.

**Bear Valley** — Receives more snow than any other part of the Sierras. Lessons and Tours: Tamarack Vil-

lage Lodge (2 miles west of Bear Valley) and Bear Valley Ski Shop. Tours: south from Tamarack to the Stanislaus River, Utica and Union reservoirs (get USGS 15' topo map for Big Meadow).

**Tuolumne Meadows** — "Nordic tourers will have no problem finding tours in the meadows and forests near the Tuolumne River," according to David Beck. "The touring season starts when the Tioga Road is plowed. (The road has been snowed in by late storms after it was plowed, so be prepared to make a hasty retreat.) Watch out for snowmobiles." Tours: Dana Meadows; Lyell Canyon; Tenaya Lake.

**Yosemite Valley** — Crowded but a huge variety of touring areas like Badger Pass, Summit Meadows (not named on topo, 1 mile beyond Badger Pass ski resort), Mariposa Grove of Big Trees. Yosemite Mountaineering and Guide School gives lessons and tours.

**Huntington Lake, China Peak** — Ski school at China Peak offers lessons and rentals. Take the tour from the resort to Indian Pool along Big Creek or tour around Huntington Lake (10 miles). If you like to ski at high elevations take the Chair lift to the top of China Peak (\$1.50) and ski at the top.

**Sequoia and Kings Canyon National Parks** — Good area for beginners: Crescent Meadow road (beginning next to a restaurant in Giant Forest) to Moro Rock; Sequoia groves (leave Crescent Meadow, crossing Circle Meadow and going north to the road); General Sherman tree to the redwoods; Big Meadows; Big Baldy Ridge (King's Canyon Park).

### SKI TOURING & MOUNTAINEERING CLUBS

Contact the clubs to find out their activities and information about joining. Many have numerous tours and newsletters on good ski touring deals.

Cal Ski Club, UC Berk., 300 Eshleman Hall, UC Berk. 94720; SF Sierra Club, Ski Touring Section, Tim Treacy, 165 Pfeiffer, SF 94133, 362-2997; Sierra Club, Loma Prieta Chp., Ski Touring Section, Taras Lukach, 216 Las Miradas Dr., Los Gatos 95030; Nameless, c/o Anita McCullough, 62 Encanto, SF.

### FOOD AND LODGING

Much too numerous for us to list here, however two excellent references are: Far West-Ski Assoc. Ski Touring and Ski Mountaineering Annual 1973-74 (\$2 non-members, free to members) with terrific listings of inexpensive hotels and motels, restaurants, as well as a ski touring and mountaineering calendar, lists of groups and clubs, schools and shops, touring huts and campgrounds. Also Charles Miller's "Skiing Western America," (101 Production) though geared to downhill skiing has a list of places to sleep and eat in California/Nevada along with their prices.

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## SNOW BACKPACKING

Most ski tourers are also snow backpackers — but not all snow backpackers come in on skis. Some snowshoe, others just use hiking boots, and unfortunately some others travel via the hideously noisy and destructive snowmobiles.

### CLOTHING

In general, follow the hints on clothing above, just remembering that you'll be staying overnight and possibly for a number of days and have to count on big changes in temperature and weather. Wear fishnet underwear, which traps heat but allows your skin to breathe, and again, wear layers of lighter or medium clothing instead of one heavy layer. Cover your hands and head and take more extra clothes along than you think you'll need. (Backpacking rule of thumb: if you come home and have used everything you took along, then you didn't take along enough.)

If your clothing gets wet stop immediately, if at all possible, and dry it out or change. Otherwise you're running the risk of anything from pneumonia to frostbite.

### SHELTER

Find a place for your tent that's sheltered from the wind and snow, like a clearing in the trees, or behind rocks. Don't get too close to a big stand of trees with snow up in the branches — a good wind could dump it on your tent. Avoid valleys, that's where the cold air settles at night.

Sleeping in a tent in the winter produces a phenomenon which, if you're not ready for it, could really be a problem. As the warm, moist air inside the tent hits the tent shell, it freezes, condenses and thaws, making everything damp inside. To avoid this use a frost liner (like a small tent inside a tent), which both insulates and keeps out the frost. Most new snow tents now have frost liners with them.

And because California winters are rainy as well as snowy, you should have a rain fly as well, like a tarp spread over your tent (but not quite touching it). Don't let either the rain fly or the frost liner rest on the tent itself, they could freeze together. Or when you wake up in the morning to find your tent frozen to the ground,



Try to do it like this . . .

be gentle — yanking could tear it. You'll just have to pour warm water on the frozen area.

Snow tents have become very fancy, with everything from vestibules for storing your pack to waterproof floors with a zipper for the cooking hole. But if you want to rough it, you can always try an igloo or a snow cave.

Igloos have the advantage of being any size you want, quiet, and very warm (snow's an excellent insulator). The problem is that construction depends on the consistency and depth of the snow, and your implements (people sometimes use small chain saws to cut igloo bricks).

The idea with an igloo is that cold air seeks the lowest place — so you want to be a bit higher. First, dig out a circular floor area in the snow, then dig a trench leading away from it, which will be both your entrance and the cold air's exit. Be sure you sleep higher than the trench. Then build the walls. Use snow bricks about a foot thick, pat snow in between the cracks, and leave a vent at the top, sloped so snow won't fall in.

### SLEEPING GEAR

Down bags are the most expensive, but worth it — they're lightest and warmest. 2½ pounds of down may do, particularly goose down, but if you're a cold sleeper, you might want 3 pounds (which should be enough for down to -20°). Down bags may get hot or sticky, but fishnet underwear keeps the nylon bag off your

skin and also stops you from sweating — keeping your body heat in at the same time.

Down, however, compresses when you lie on it, meaning there's almost nothing between you and the snow; therefore lay your bag on top of a number one ensolite pad, which is made for cold temperatures and won't crack. Excellent insulation.

### COOKING

Gasoline stoves are best. Gasoline cooks the quickest, can stand the cold and it's light. The only problem is carrying nozzle cleaning needles, and remembering never to fill the stove completely full; also, the things are sometimes hard to light. Carry a 6" piece of plywood for a stove platform, keeping it steady and off the snow (so it doesn't melt down into it). Maybe carry a spare stove, you could be in trouble if the first goes bad.

### FOOD

This is no time to diet. You'll need thousands of calories a day, lightweight food that provides both energy and body warmth. Try one-pot meals to conserve fuel and avoid needless hassle; with a little ingenuity you can make up your own dishes at home, like Japanese noodles, dehydrated soup, powdered milk and cheese.


Drink lots of liquids, at least two quarts a day as the cold air is very dry. Drink hot things late at night or early in the morning. Also, before you go to bed, eat a snack, which will help your body's heat production. Carry plenty with you to munch on for energy (cheese, dried fruit, nuts), in an emergency they'll keep you going if the stove doesn't work.

### FINDING YOUR WAY

Never leave without a good map and compass and know how to use them. Probably the best maps you'll find are US Geological Survey topographic 15 minute quadrangle maps (topo maps), which show natural features, man made features, and elevations. The only problem is that they go out of date as new developments creep into the wilderness, so check with the forestry service for changes before you start hiking.

Constantly orient yourself on the trail using two or more natural landmarks, and if you get lost, pick an obvious, visible spot (meadow, open ridge) to make your emergency camp where you should stay until found.

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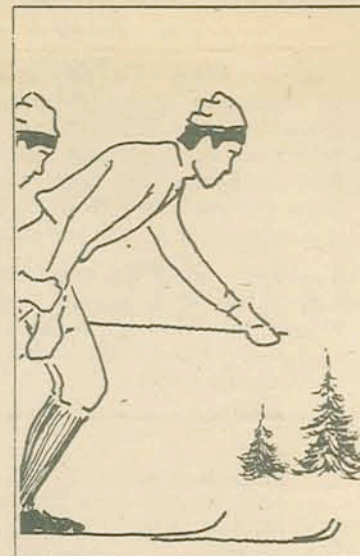
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## Wilderness Skiing...



It probably isn't for everyone. But for some of us it provides an alternative to crowded resorts, \$10.00 lift tickets, and hour long waits in line for 20 minute runs down clearcut and graded slopes.

For 60 years, the Sierra Club has been taking its members wilderness skiing. Now we have published a book entitled, appropriately enough, Wilderness Skiing. It includes chapters on nordic-cross-country ski technique, alpine touring, one-day ski tours, multi-day tours, snow and avalanches, extreme skiing, roped skiing, crevasse rescue, and basic climbing skills.

Wilderness Skiing. By Lito Tejada-Flores and Allen Steck. Illustrated with line drawings and black and white photographs. Totebooks format. \$6.95; member price, \$5.50. (California residents add 5% sales tax; Alameda, Contra Costa and San Francisco Counties 5½%). Use form below to order.

Of course, enjoying wilderness is what Club members do as individuals; protecting wilderness is what the Sierra Club is all about. Yosemite, Kings Canyon, Sequoia, Mount Shasta, The Wilderness Act—we've kept ourselves busy. More recently we have also become interested in energy conservation, air and water pollution controls, and good land use planning. After all, it is only a little planet, and all of these things are interrelated.

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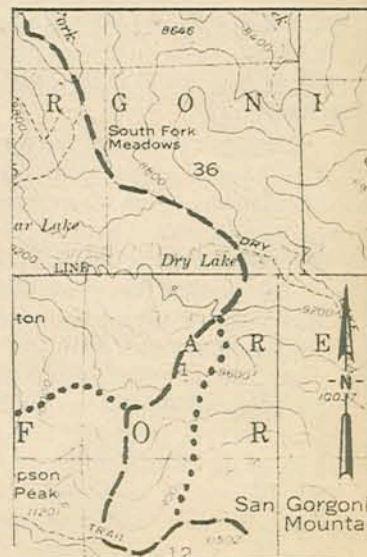
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## WINTER SPORTS

Continued from page 11

Before starting, leave word with somebody about where you're going and when you're returning; check with the ranger station or ski patrol about avalanche hazard; check the weather for possible upcoming storms, and always plot several safe alternative routes back in case of avalanche.

### WEATHER

Always check with the Weather Bureau before you leave, forecasts a couple days in advance should be accurate. A sure sign of an approaching storm is sudden change of wind direction, followed by gusts from different directions. Storms don't usually come from the east in California, but there's no definite rule; and clouds are unreliable. Cirrus clouds (icy clouds, very thin) could mean a storm in a couple of days, and dark moving clouds mean trouble within an hour.

Talk to rangers or ski patrol about avalanche danger. The National Forest Service considers any slope more than 25 degrees a potential avalanche slope. If you get caught in one, the best (or only) thing to do is get rid of everything you're carrying, and try to do a backstroke into the oncoming snow. When the avalanche stops tumbling you around, protect your face with one arm and push the other one above your head in hopes it reaches above the snow.

Hunting for avalanche victims is extremely tricky; half the people buried just a foot deep die in about an hour and 45 minutes. There are two methods of probing: coarse probing (a line of rescuers 10 inches apart probing with a 10 foot pole once every two feet) and fine probing (rescuers shoulder to shoulder probing at closer intervals). There's a new device called a SKADI, which you can wear if you go into avalanche country, which transmits a radio signal 100 feet. It costs from \$105 to \$135. Get information from Monty Atwater, 11 Cloudview Trail, Sausalito 94965.

### FIRST AID

A good reference book on first aid in the snow is "Medicine for Mountaineering," by James Wilkerson, MD. A good first aid book to carry with you on trips is "Mountaineering Medicine," by Fred Darvill Jr., M.D.

One common problem is frost bite (or frost nip, which most people in California get), where the skin looks grayish and waxy. Never, repeat, never, rub frost nip with anything: your hands, snow, or worst of all,

gasoline. If your feet get frost nip, keep walking; if they thaw they'll be too painful to walk on. If your fingers get it, put them under your armpits to warm.

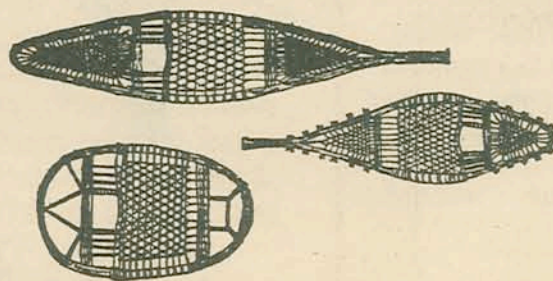
To guard against snow blindness, wear darkly tinted lenses (some people even wear yellow clip-ons over sun glasses), or put tape across your sunglasses, leaving narrow "Eskimo slits" to see from.

Watch out for sunburn, particularly on your nose, chin or ears; use a lotion made for skiing or mountaineering that has extra protection. Also be alert for hypothermia, a drop in body temperature accompanied by shivering. To prevent it, stay out of the wind and the rain, carry quick energy food and stay as warm as possible.

### CAMPGROUNDS OPEN IN THE WINTER

For a complete list of campgrounds open in the winter, see the Far West Ski Association's pamphlet, "Ski Touring and Ski Mountaineering Annual," 1973-4. Other good sources are "Ski Tours in California," and "Sunset Western Campsites 1973." According to the Forest Service, "all USFS campsites are technically open 365 days a year, barring fire. However, the water and sanitary facilities may not be functional and the parking lot may not be open." But if you can find a place, you're welcome to it.

## SNOWSHOEING



Snowshoeing is one of those forgotten sports that doesn't take much time or energy to learn, can be done practically anywhere that has snow, and is cheap besides.

Snowshoes come in five basic types: three developed by trappers and hunters (bearpaws, beaver tails and Alaskans), two used for recreation (Greenmountain Bearpaw and Crosscountry).

Recreational snowshoes essentially come in two types, based on your weight — over, or under 200 lbs. Greenmountain bearpaws, for the lighter weight, (also called otter, westover bearpaw and Cascade) have the maneuverability of the bearpaw with the narrow frame of the Alaskan. The tail and tip are rounded, the front turned up. The Crosscountry snowshoe is much the same, just longer and with a pointed tail, to accommodate more weight.

### SHOES

Snowshoes are made of wooden frames and webbing of either rawhide or neoprene (which is lighter, durable and stretches less, though it's more expensive). Shoes start at \$35 though you can get a cheaper variety made of molded plastic with built in bindings for \$25; these don't have a very good reputation for durability. Shoes rent for about \$5 a weekend. Check them over before you rent to be sure they're in good shape.

Bindings usually come separate when you buy snowshoes; they're made of rawhide, canvas or neoprene (once again, neoprene is the best buy). Starting price for bindings is \$5, going up to around \$20.

### WHERE TO GO

Start with flat areas, avoiding brushy or forested land. Stay away from avalanche zones and streams. Beginners can go up to local ski resorts or national forest logging roads, or any road closed in the winter.

You should carry either ski poles or an ice axe fitted with a large ski pole basket to give you balance and help you get up after a fall.

### CLUBS

The Sierra Club offers seminars on snow camping techniques, mountain snowshoeing, route finding, first aid and other winter skills. It costs \$10 per person, not including food, transportation or equipment. For information, send a self addressed stamped envelope to Snowcamping, Bay Chapter, Sierra Club, 5608 College, Oakl., 94618. ■

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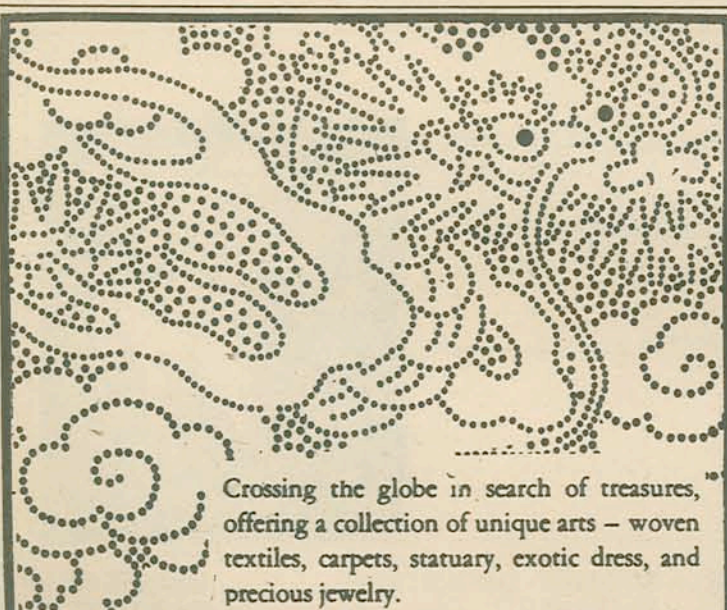
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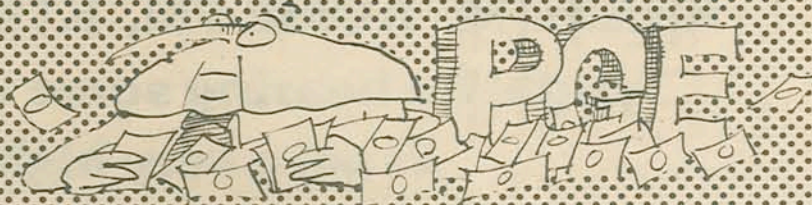
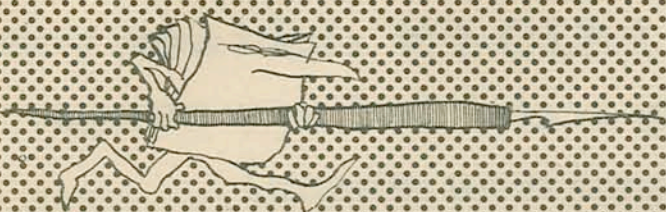


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# If They Ration Our Gas and Our Heat, Why Not Ration PG&E and Standard Oil Profits?

By Peter Petrakis

If there is one idea that has gained almost universal acceptance these days, it is that the federal government must take action and, among other things, spend billions in public funds to try to solve the energy crisis. No one disputes this — not the government, not the public, not even the oil companies and private utilities.

Last summer, in fact, President Nixon proposed, without audible protest, a massive \$10 billion five-year federal research and development program to work out solutions to the energy crisis. This proposal is now before Congress and already some members are saying that \$10 billion in public funds won't be enough, that \$20 billion is more like it.

Let's note a major implication here that hasn't been discussed at all in the crisis atmosphere. This is that the very existence of an energy shortage is itself a condemnation of the energy industry. This industry, almost 100% privately owned, has failed miserably to do the job it swore it could do better than government. It has failed to deliver the goods, despite monopoly or near-monopoly status, despite depletion allowances, despite tax write-offs of every description, despite guaranteed profits, despite the right to exploit much of the countryside. This \$10-20 billion in public funds is intended to subsidize the energy corporations, so we need to ask some basic questions:

Why haven't these energy corporations taken steps over the past several decades to prepare themselves and the country for what they themselves knew had to come eventually — the exhaustion of high grade energy sources?

Why haven't they done the research and development and tooling up that is needed to exploit their remaining low grade energy sources like coal and shale oil? Why are they suddenly hitting us with an energy crisis that could plunge the country into economic depression? Why are they asking us to make sacrifices? What sacrifices have they made? What sacrifices will they make? If my gas is rationed, will Standard Oil's profits be rationed?

Why haven't they plowed back a major part of their past profits to develop solar power, wind power and tidal power? Why, since they have known all along that mineral-type fuels are finite, don't they now have alternate sources of energy ready and waiting?

The answer is simple: Greed, defined as the unwillingness to defer immediate profit for the good of the country.

As for solar, wind, tidal, ocean temperature gradient and other alternate forms of energy — the energy corporations are not interested, for the simple reason that those forms of energy are not subject to monopoly ownership. They are already in the public domain, and furthermore they are practically inexhaustible.

From the standpoint of energy monopolies, the mineral buried in the ground is the best energy of all. You can extract it or leave it in the ground as you choose, which lets you control supply and manipulate prices. Value arises from resource finiteness. Even greater value arises from scarcity. Energy profits are now soaring. (see footnote).

That's why those alternate, non-polluting and inexhaustible sources of energy remain undeveloped. That's why the energy corporations have been, and still are, totally committed to mineral forms of energy — oil, gas, coal and uranium. Those minerals are the key to their monopoly power.

Nevertheless, the energy corporations have just about exhausted their best deposits, and they are increasingly being forced to turn to their worst. They are willing, if allowed, to strip mine most of the state of Wyoming for coal. They are willing, if allowed, to destroy the public lands on the Colorado Plateau to extract shale oil. They are willing, if allowed, to raid the national defense reserves at Elk Hills, California and suck them dry. (Only 50 years after Teapot Dome, Nixon and Sen. Tunney have already offered those national reserves to the oil companies.)

But it is difficult and costly for the energy corporations to extract these remaining non-petroleum energy

sources. Besides, the energy corporations, by their own dereliction, have not developed the technology to extract them. Nor have they developed the technology to make these low-grade energy sources environmentally acceptable.

That is why they want billions of dollars in subsidies. But they don't want that R&D money spent to develop new forms of energy they can't own. They want it spent to make their own inferior mineral forms of energy more exploitable and more acceptable (if that's possible), and thereby preserve their monopoly power and their big profits.

Make no mistake about it. If the federal government spent billions to develop non-ownable, non-polluting and inexhaustible forms of energy, the mineral forms of energy owned by the energy corporations would rapidly lose their market and therefore their value. The energy corporations would be in the position of an individual who had cornered the buggy whip supply about the time Henry Ford opened his Model T assembly line.

Nixon and the energy monopolies see the threat clearly. That's why Nixon stacked the Energy Research and Development Advisory Council with 9 of 16 representatives from oil, gas, coal and uranium corporations. This group is quietly establishing goals and priorities and making recommendations to the President and Congress on how to spend the multibillion dollar federal energy appropriation.

Here's a glimpse of how they're proceeding, as shown by an early November council hearing described by Sen. Lee Metcalf (D-Montana) in the Congressional Record.

The council billed the hearing as "public," but it was kept quite private by inconspicuous advertising, use of an obscure federal building and the assignment of armed guards to keep the public out, in violation of law. Even Metcalf's aides, Vic Reinemer and E. Winslow Turner, were denied entry by the guards, until they raised a big fuss while one guard loaded his revolver.

The reason for the heavy-handed secrecy soon became apparent. The council at the "public hearing":

1. Discussed "flexible" administration of patent laws (to let their corporations, not the public, hold patent rights on the new processes that would come out of the federal program—in other words, to let the corporations monopolize those processes instead of making them available, royalty-free, to anyone).
2. Proposed changes in the anti-trust laws (to let the energy corporations use the new federal technology in ways that would make them even more monopolistic and accelerate the processes whereby such diverse forms of mineral energy as coal, oil, gas and uranium have come under the control of single corporations).
3. Discussed and rejected the idea of establishing a federal TVA-type research and development corporation to administer the huge appropriation and build public energy projects (because, like TVA itself, the federal research and development corporation would compete with private monopoly and, furthermore, go into development of energy sources that energy corporations don't own and can't own).
4. Scoffed at testimony advocating use of the billions of federal dollars to develop solar, wind, sewage conversion and water power (because these energy sources would compete with theirs, are non-monopolizable, inexhaustible and already in the public domain).

It's clear the private energy corporations are poised and ready to pull off about the biggest raid on the public treasury in our history.

In reality, the energy crisis brings us to a crossroads. We can go down one road and spend those huge federal sums in ways that will enhance and perpetuate the power of the private energy monopolies by assuring us another generation or two of their fundamentally unacceptable fuels. Or we can go down the other road and spend those sums in ways that will break monopoly power and develop highly desirable alternate energy sources that can't be monopolized.

Seen in this light, the energy crisis is a blessing in disguise, for it allows us to see the crisis for what it is and gives us the first clear choice we've had since the birth of the energy industry and John D. Rockefeller I.

Sure, let's spend whatever it takes to solve the ener-

gy crisis, but let's spend it in ways that benefit the country, not the energy monopolies. They've now convinced us that they've outlived their usefulness and social justification and it's time to recognize this failure, accept their approaching obsolescence and get the political machinery ready to phase them out by concentrating our public research effort on energy sources that the energy corporations, by their very nature, must neglect.

As Metcalf puts it:

"I do not want this new advisory committee to become another lobby for weakening patent and anti-trust law. Nor do I want this new advisory committee to be yet another lobby for the fossil fuel and uranium interests."

"Increasing profits provide more than enough funds for the energy corporations to finance their own research and development. The federal R & D effort should concentrate on development of alternative energy sources—solar, water, sewage conversion and wind."

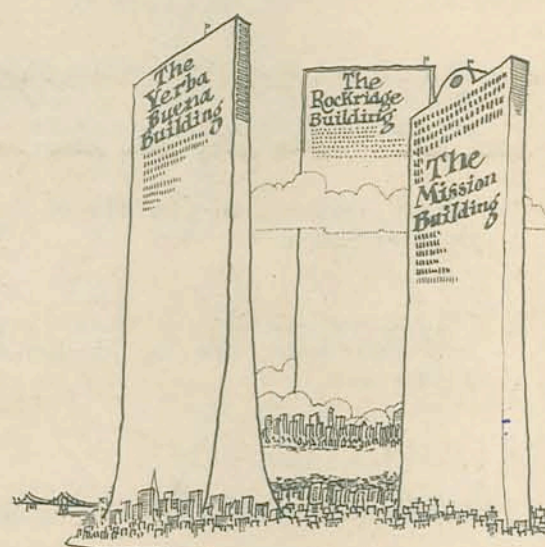
FOOTNOTE: Metcalf wasn't kidding about increasing profits in the energy business. Here are profit increases for the third quarter of 1973 over the same period last year, as reported by major oil companies:

Mobil (64%), Phillips (43%), Marathon (36%), Gulf (91%), Exxon (80%), Cities Service (61%), Continental (38%), Standard (Indiana) (38%), Ashland (25%), Shell (23%).

A pretty impressive performance, when you consider that during the third quarter gas stations all over the country were closing nights and weekends to stretch their limited supplies until the next bulk delivery date. The key to those big profit rises, of course, was a drastic increase in wholesale rates to dealers. So, energy crisis or no energy crisis, the Big energy corporations make sure they get theirs.

And the big question remains: why rationing for me and not for Standard Oil?

## BART is Here!



For those who thought our BART-pushes-up-the-skyscrapers and BART-wrecks-the-neighborhood stories were a batch of conspiracy theories, we suggest you read the BART stories on Pgs. 4, 19 and get out to the Mission in San Francisco and Rockridge in Oakland as quickly as you can.

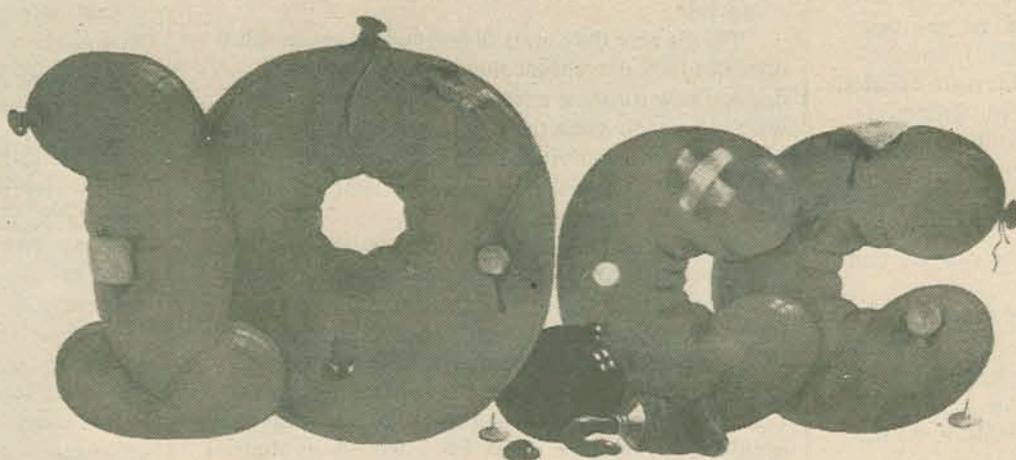
These neighborhoods won't be there long. We've done stories since 1968 pointing out how BART will provide the coup de grace of Manhattanization on downtown San Francisco, then how it will destroy the great neighborhoods of this city one by one.

This isn't the Guardian speaking. This is City Hall/Chamber of Commerce policy as it trickles down from the Bloc that runs this town. You'll see what we mean soon enough and you'll see how we've been deceived by a batch of supervisors who suddenly start talking neighborhood protection while still voting the old BART/Manhattanization line.

Idle query: what would happen if BART would roll toward Sup. Feinstein's house in Pacific Heights and Sup. Pelosi's house in Presidio Heights, promising to uproot and wreck these neighborhoods, as it will the Mission and Rockridge? ■



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# EVENTS



Compiled by Jeanette Foster

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**BERKELEY MIME TROUPE**, Nov. 16-17, 8 pm, Veterans War Memorial, Civic Center. Tickets - Macy's, \$2.50-3.50/\$1 children.

**"DAMES AT SEA,"** Fri.-Sat., 9 pm, Sun., 8 pm, Village Theatre, 901 Columbus, 475-6500, \$4.50-5.50.

**"DANTON'S DEATH,"** Fri.-Sun., 8:30 pm, Everyman Theater, 24th/Mission, 285-9007, \$5/\$3 students.

**"EL GRANDE DE COCA COLA,"** Tues.-Thurs., 8:30 pm, Fri.-Sat., 8 and 10:30 pm, Sun. 7:30 pm, Montgomery Playhouse, 622 Broadway, 788-8282, \$4-6.

**"GONE WITH THE WIND,"** Mon.-Sat., 8:30 pm, Wed. and Sat., 2:30 pm, Curran Theater, 445 Geary, 673-4400, \$2-9.50.

**"I'M GOIN' THRU,"** performed by the West Coast Black Repertory Theatre, Fri. and Sun., 8:30 pm, Sat. 9 pm, 680 McAllister, 346-1807, \$2. \$2.50/\$1.50 students.

**IMPROVISATION, INC.,** Fri.-Sat., 8 pm, 149 Powell, 397-5534 \$2/\$1.50 students.

**"MAMMA, I'M COMING HOME HOME,"** Nov. 15-18, 20-24, 8:30 pm, The Wabe, Lone Mountain College, 2800 Turk, \$2/\$1 students.

**MENAGERIE MIME THEATER**, Sun., 8 pm, 149 Powell, 398-9742, \$2/\$1.50 students.

**"NORMAN IS THAT YOU?"** Tues.-Fri., 8:30 pm, Sat., 7:30 and 10:30 pm, On Broadway Theatre, North Beach, 421-2795, \$3.50-5.50.

**"OF MICE AND MEN,"** performed by the Theatre of Marvels, Thurs.-Sat., 8:30 pm, Bethany Methodist Church, Clipper/Sanchez, 552-2863, \$2.

**"OH, COWARD!"** Tues.-Sat., 8:30 pm, Sun., 3 and 7:30 pm, Sat., 2:30 pm, Marines' Memorial Theater, 771-4858.

**"ONE FLEW OVER THE CUCKOO'S NEST,"** Tues.-Fri., 8:30 pm, Sat., 7 and 10:30 pm, Sun., 7:30 pm, Little Fox Theater, 533 Pacific, 434-4738, \$6-7.50.

**"OUR TOWN,"** Nov. 15-17, 22-24, 8:30 pm, SF Poverty Theater, 2940 16th St., donation.

**PITSCHER PLAYERS**, Fri.-Sat., 8:30 pm, Intersection, 756 Union, 397-6061, \$1.50.

**"TAMING OF THE SHREW,"** "Macbeth," and "Romeo and Juliet," Nov. 23-25, 3 pm, Little Theater, Calif. Palace of the Legion of Honor, free.

**"THE LADY'S NOT FOR BURNING,"** Nov. 30-Dec. 2, 8:30 pm, Xoregos Attic Theatre, 70 Union, donation.

**"THE LOWER DEPTHS,"** performed by the Julian Theatre, Nov. 15-17, 23-24, 8:30 pm, Potrero Hill Neighborhood House, 953 De Haro,

647-8098, \$2/\$1.50.

**"THE PERSONAL FILE,"** performed by the Actors' Ark Theatre, Nov. 15-18, 8:30 pm, Xoregos Attic Theatre, 70 Union, 826-8149, \$2/\$1.50 students.

**THE WING**, Thurs., 8:30 pm, Intersection, 756 Union, 398-2877, \$1.50.

**"THE YEAR BOSTON WON THE PENNANT,"** performed by Artist Enterprise Theatre, Thurs.-Sat., 8:30 pm; Sun., 7:30 pm, 430 Mason, 982-2277.

**"WATERGATE REVIEW,"** Sun., 9 and 10:45 pm, Matrix, 412 Broadway, 434-2444.

### EAST BAY

**"BABES IN ARMS,"** Nov. 16-17, 23-24, 30-Dec. 1, 8:30 pm, Little Theatre, Chabot College, 25555 Hesperian Blvd., Hayward, \$2.50/\$2 students.

**"ELECTRA,"** Nov. 29-Dec. 1, 8 pm, Zellerbach Playhouse, UC Berk., 642-2561, \$1/\$0.50 students.

**"FOUR WOMEN,"** Fri.-Sat., 8:30 pm, Rainbow Sign, 2640 Grove, Berk., \$2 adv./\$3 door.

**"HEARTBREAK HOUSE,"** Nov. 15-18, 21-25, 8 pm, Berkeley Repertory Theatre, 2980 College, Berk., 845-4700, \$3-4.

**LOS TOPOS THEATER**, Nov. 23-24, 8:25 pm, Live Oak Theater, Shattuck/Berryman, Berk., 849-4120, donation.

**"MASTER BUILDER,"** Nov. 28-Jan. 6, 8 pm, Berkeley Repertory Theatre, 2928 College, Berk., 849-4120, \$3-4.

### MARIN

**"CALL YOUR LOCAL THEATER FOR THE TITLE,"** performed by the SF Theater Company, Fri.-Sat., 8:30 pm, Inside Out Cafe, at the Great Store, 1122 24th, San Rafael.

**"THE FLATTERING WORD,"** "The Happy Journey to Trenton and Camden," "The Sandbox," and "Cuba Sil" Nov. 16-17, 8 pm, Angelico Aud., Dominican College, San Rafael, \$1.75/\$1 students.

**"NOBODY LOVES AN ALBATROSS,"** performed by the Ross Valley Players, Fri.-Sat., 8:30 pm, Marin Art and Garden Center, Ross, 453-9937.

### PENINSULA

**"GOLDLOCKS,"** Nov. 16-17, 23-24, 8:30 pm, Hillbarn Theatre, 1285 East Hillsdale, Foster City, 349-6411.

**"PUNTILA AND HIS HIRED MAN,"** Nov. 15-17, 8 pm, Little Theatre, Stanford campus, \$2.50-3/\$1 students. □

7:30 pm, Lawrence Hall of Science, UC Berk., 642-5132, free.

**"EXCAVATIONS AT MEROE:** A Civilization of the Sudan," given by Peter Shinnie, chairperson of Archeology Dept., U. of Calgary, Nov. 15, 8 pm, 160 Kroeber Hall, UC Berk., free.

**"BEING, ENERGY AND BIO-ENERGETICS,"** second floor meeting room, Nov. 15, 7:30 pm, Berk. Public Library, Shattuck/Kitridge, free.

**"WOMEN MAY BE The Healthier Sex, But They Have More Minor Problems,"** given by Dr. Paul Scholten and members of the Student Health Services, SF State Univ., Nov. 15, 12:30 pm, HLL 135, SF State Univ., 1600 Holloway, free.

**"DOES CONTACT REALLY WORK?"** The True Facts About The Common Cold," given by Alex Lewis, Nov. 16, 12:30 pm, HLL 135, SF State Univ., 1600 Holloway, free.

**"HUMANISM AND CONCERN FOR OTHERS,"** theories of Schutz, socialism, Bodhisvatva concepts, etc., Nov. 16, 8 pm, Humanist Center, 4449 California, free.

**"HOLOGRAPHY: Its History And Applications,"** given by the School of Holography, Nov. 16, 7:30 pm, Exhibit Rm., Main Library, Civic Center, free.

**"THREE FAITHS AND A CITY:** Jerusalem Through the Ages," weekend lecture program, headed by Spiro Kostof, professor of architectural history, UC, Nov. 16-18, 155 Dwinell Hall, UC Berk. campus, 642-1064.

**"THE COMPUTER BIT BY BIT,"** given by Alan Feurer, Nov. 17-18, 2:30 pm, Lawrence Hall of Science, UC Berk., 642-5132, free.

**"ENERGY, INTELLIGENCE, AND TRANSCENDENTAL MEDITATION,"** given by Jerry Jarvis, National Director of the Students' International Meditation Society, Nov. 17, 8 pm, McLaren Hall, Rm. 250, SFU, free.

**"CONTINUING EDUCATION IN COMMUNICATIONS,"** given by Dale J. Cook, Director of the Office of the Information Services of U.S. Atomic Energy Commission, Nov. 17, 8:30 pm, Lawrence Hall of Science, UC Berk., 843-2740, ext. 5183.

**"DIVORCE: TRAGEDY OR OPPORTUNITY?"** given by Dr. Gary Blank, psychologist, Nov. 18, 9 am-5 pm, Peninsula Jewish Community Center, 2440 Carlmont, Belmont, \$15.

**"FOOD STAMPS AND YOU,"** free lunch and discussion on eligibility with social workers, Nov. 19, noon-2 pm, Gallery Lounge, SF State Univ., 1600 Holloway, free.

**"HOW TO SHOOT YOUR OWN MOVIES,"** given by Jim Shugart, Nov. 20, 7:30 pm, Glen Park Library, 2842 Diamond, free.

**"THE COPERNICAN REVOLUTION,"** Nov. 20, 9:30 am-12:30 pm, Morrison Planetarium, Golden Gate Park, free.

**"EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT ALCOHOL,"** But Were Afraid to Ask," panel discussion with Sunset-Parkside Alcoholism Resources Committee, Nov. 20, 7 pm, Parkside Library, 1200 Taravel, free.

**"DECISIONS FOR TOMORROW,"** given by Merrill Provence, assistant professor of philosophy, Mills College, Nov. 20, 8 pm, Merritt College Student Center, 12500 Campus Dr., Oakl., free.

**"THE MEANING OF THE DOROTHY HEALY—A** Richmond Split in the American Communist Party," given by Harry Ring, national committee member of the Socialist Workers Party, Nov. 23, 8 pm, 1519 Mission, \$1.

**"HIGHER EDUCATION:** Promises and Reality," given by Dr. Curtis Aller, Professor of Economics, SF State Univ., Nov. 26, 8 pm, Merritt College Student Center, 12500 Campus Dr., Oakl., free.

**"THE BUDDHIST PHILOSOPHY OF EMPTINESS: Its Impact on Contemporary American Life and Thought,"** given by Kenryu Tsuji, Buddhist Bishop of America, Nov. 27, 8 pm, Merritt College Student Center, 12500 Campus Dr., Oakl., free.

**"SPEAK OUT ON RAPE,"** given by Women Against Rape and a self-defense demonstration, Nov. 27, 7 pm, Park Library, 1833 Page, free.

**UNITED VOLKS WORKS** free class on maintenance, Nov. 28, 7:30 pm, 624 Stanyan, 668-3313, free.

**"WHAT IS FEMINIST THERAPY?"** Nov. 28, 7:30 pm, Berk. Women's Center, 2134 Allston, Berk., 548-4343.

**"BERNARD MAYBECK,"** given by Kenneth Cardwell, assoc. prof. of architecture, UC Berk., Nov. 29, 7:45 pm, Fireman's Fund Aud., 3333 California, 956-3595.

**"LIBERATION—THE HUMAN MANDATE,"** given by Rev. Cecil Williams, Nov. 29, 7:30 pm, Rainbow Sign, 2640 Grove, Berk., free.

**"WHERE HAVE ALL THE CHILDREN GONE?"** given by Nina Lathrop, Commonwealth Scholar, Charles Gompertz, Episcopal Priest and Sooch Rannels, former director of Family Life Education for Family and Child Services, Nov. 29, 7:30 pm, Olney Hall, College of Marin, 454-0877.

**"CHARIOTS OF THE GODS,"** given by Erich Von Daniken, Nov. 30, 8 pm, Masonic Aud., 1111 California, 454-8275.

**"THE ART OF DOING NOTHING,"** given by Alan Watts, Nov. 30, 8 pm, Berkeley Community Theatre, Milvia/Allston, Berk., tickets CAL box office, \$2-3. □

**"Man of Aran,"** Nov. 27, noon, Exhibit Rm., Main Library, Civic Center; **"La Femme Fleur"** and **"String Bean,"** Nov. 28, 7:30, Ortega, 3223 Ortega; **"Bismillah Khan,"** "Dream of Wild Horses," and **"Pas de Deux,"** Nov. 28, 7:30 pm, Golden Gate, 1801 Green; **"Imogen Cunningham,"** and **"Woo Who? May Wilson,"** Nov. 28, 7:30 pm, Merced, 155 Winston; **"Gay Divorcee,"** Nov. 28, 7pm, Eureka Valley, 3555 16th St; free.

**SF STATE:** "Last Year at Marienbad" and "Sawdust and Tinsel," Nov. 16, 7pm, Gallery Lounge and Ed. 117; **"Variety,"** Nov. 19, noon, Ed. 117; **"Blood of a Poet,"** and **"Cops,"** Nov. 26, noon, 117; **"Funnyman"** and **"River-run,"** Nov. 30, 7pm, Gallery Lounge and Ed. 117; 1600 Holloway, free.

**UC MED CENTER:** "Superfly," Nov. 16, 8pm; **"Fritz the Cat,"** Nov. 30, 8pm, Cole Hall, campus, 500 Parnassus, \$1.25/\$1 students.

**MIDNIGHT MOVIES:** Highlights of Ann Arbor Film Festival: Norman McLaren's **"Ballet Adagio,"** Steve Segal's **"Pandora's Box,"** Tom Palazzole's **"Mr. Tri-State,"** John Whitney's **"Matrix III,"** Richard Rosenthal's **"The Track,"** Ira Wohl's **"Magic Beauty Kit,"** Nov. 17; **"Fillmore,"** with Santana, Jefferson Airplane, Grateful Dead, Quicksilver, Hot Tuna, Boz Scaggs, It's a Beautiful Day, Cold Blood, Elvin Bishop and New Riders of the Purple Sage, Nov. 24; Presidio Theatre, 2340 Chestnut, 921-2941, \$1.50.

**INTERSECTION:** Charlie Chaplin **"The Gold Rush,"** "The Immigrant," "One A.M.," "The Pawnshop," "The Floorwalker," Nov. 18, 6 and 9:20pm plus Nickettes, 8:40 pm, \$1.25; Bela Lugosi's **"The Whispering Shadow,"** Chaplin's **"Shoulder Arms,"** Rudolph Valentino's **"Son of the Sheik,"** Nov. 25, 6 and 9pm, \$1. 756 Union, 397-6061.

**STAR TREK VIDEO CLUB:** taped replays of episodes, Nov. 20, 8pm, 2121 Taylor, 776-6703.

**SF MUSEUM OF ART:** "Golden Position," "Dreamwood," and "This It Is," Nov. 16, 7:30pm; **"Foreign Correspondent,"** Nov. 18, 2pm; **"Made In Sweden,"** Nov. 20, 7:30pm; **"The Mark of Zorro,"** Nov. 25, 2 pm; **"The Merchant of Four Seasons,"** Nov. 27, 7:30pm. Van Ness/McAllister, 863-8800, \$1.50/\$1 sr. citizens.

**LIBERATION SCHOOL:** "You Only Live Once," Nov. 17; **"Peasants of the Second Fortress,"** Nov. 24, 7:30 and 9:30pm, 2323 Market, \$1.

**CANYON CINEMATEQUE:** **"The Wild Angels,"** and **"Scorpio Rising,"** Nov. 15; **Sneak Preview,** Nov. 29; 8:30pm, SF Art Institute, 800 Chestnut, 332-1514.

**KOKUSAI THEATRE:** "Chinese Connection," and **"Fangs of a Female,"** Nov. 15-20; **"Enter the Dragon,"** and **"Black Lizard,"** Nov. 21-27; **"Sword of Justice,"** and **"Rebel in the Army,"** Nov. 28, Dec. 4.

**SURF:** **"Love"** and **"The Garden of the Finzi-Continis,"** Nov. 15-20; **"Valerie and Her Week of Wonders,"** and **"Shadows of Forgotten Ancestors,"** opens Nov. 21; Irving/46th, 664-6300.

**CLAY:** **"Uncle Vanya,"** and **"Jamilya,"** opens Nov. 15, Fillmore/Clay, 364-1123.

**CENTO CEDAR:** "Broadway Melody of 1940" and "On the Avenue," Nov. 15-21; **"Duck Soup"** and **"Horse Feathers,"** Nov. 22-28; **"Woman of the Year"** and **"Anna and the King of Siam,"** Nov. 29-Dec. 1. 38 Cedar, 776-8300.

Continued on page 24

## LECTURES

**"MAGIC AND WITCHCRAFT,"** given by Dr. Tony Lowell, Nov. 15, 7:30 pm, Rainbow Sign, 2640 Grove, Berk., free.

**"WILLIS POLK: The Later Work,"** given by Richard Longstreth, Nov. 15, 7:45 pm, Fireman's Fund, 3333 Calif. 956-3595.

**"GREAT WOMEN ARTISTS: Past And Present,"** given by J. J. Wilson and Karen Petersen, Nov. 15, 7:30 pm, Archbishop Alemany Library, Dominican College, San Rafael, free.

**"SCIENCE OR FOLKLORE,"** given by Dr. Alan Dundes, Nov. 15,

**SF LIBRARY:** "Conquest of the North Pole" and "Snow," Nov. 15, 1:30pm, Excelsior, 4400 Mission; **"Calcutta,"** Nov. 15, 7pm, Main Lib., Exhibit Rm., Civic Center; **"Eleanor Roosevelt Story,"** Nov. 20, 1:30pm, Visitation Valley, 45 Leland; **"Margaret Sanger,"** "Janie's Janie," and **"Joyce at 34,"** Nov. 20, 7:30pm, Western Addition, 1550 Scott; **"Friendship First, Competition Second,"** and **"A Luta Continua,"** Nov. 20, noon, Exhibit Rm., Main Lib., Civic

Center; **"W.C. Fields Film Festival,"** Nov. 21, 1:30pm, Portola, 2434 San Bruno; **"La Femme Fleur,"** and **"Shaw and Women,"** Nov. 21, 7:30pm Presidio, 3150 Sacramento; **"Black Pirate,"** Nov. 27, 1:30pm, Visitation Valley, 45 Leland; **"Swing Time,"** Nov. 27, 7pm, Excelsior Branch, 4400 Mission; **"A Woman's Film"** and **"Woo Who? May Wilson,"** Nov. 27, 7:30pm, Western Addition, 1550 Scott; **"Tupamaros,"** Nov. 27, 7:30pm, Richmond, 351 9th Ave.,

# NOVEMBER 15 THROUGH 30

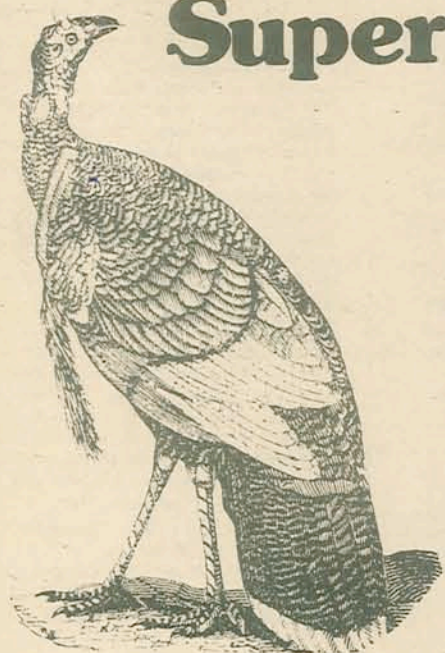


## Best Bets

**TAROT READINGS**, psychics, swamis, and even a camera to take a picture of your aura (for just the price of the film) are only a few of the features of the First Annual Conference and Exposition on Science and Spirit. Also films starring former astronaut Edgar Mitchell, the television documentary "In Search of Ancient Astronauts," and rare films of Soviet parapsychology experiments. All at the Palace of Fine Arts, starting Fri. Nov. 23 with a performance by the Sufi Choir and the movie, "Sunseed," 8pm, \$2.50. Sat. and Sun., Nov. 24-25, exhibits,

films and lectures from 10am-midnight Sat. and 10am-10:45pm Sun. \$4 per day.

**THE FAMILY FARMACY** is moving to a new location, and they're having a benefit bash to help defray costs. All the performers who have appeared at the Farmacy are returning to help out, including Peter Spellman, Noel Day, Mark Shekter, and Rama Lama. \$2.50 buys 14 nonstop hours of music, plus a big spaghetti feed. 2801 California, Sat. and Sun., Nov. 17-18, noon-2am.



## Super List

### WHERE TO EAT ON THANKSGIVING DAY

By Jane Prentiss

**ELU'S BASQUE RESTAURANT** (787 Broadway) 986-9646. \$4.75.

**THE BEN JOHNSON** (The Cannery) 776-4433. \$8.50.

**PAM PAM EAST** (398 Geary) 433-0113. \$4-\$5.

**THE BOARDING HOUSE** (960 Bush) 441-4333. \$3.85.

**SOLOMON'S** (424 Geary) 776-3525. \$4.90.

**FIOR D'ITALIA** (621 Union) 986-1886. \$6.50.

**GRISON'S STEAK AND CHOP HOUSE** (2100 Van Ness) 673-1888. \$7.50 and special children's prices.

**DELANCEY STREET RESTAURANT** (2032 Union). \$4.25.  
**PAOLI'S** (565 Commercial) 781-7115. \$7.95.

**EAST BAY BERKELEY HOUSE MOTOR HOTEL** (920 University, Berk.) 849-1121. \$4.95.

**CLAREMONT HOTEL** (Ashby/Domingo) 843-3000. \$6.50 adults. \$4.25 under 11, free under 4.

**HIS LORDSHIP'S RESTAURANT** (199 Seawall Dr., Berk.) 843-2733. \$5.25 adults, \$2.95 children.

**THE PIPERS** (951 MacArthur, San Leandro) 568-4400. \$3.75.

**OLEG'S** (1974 Shattuck, Berk.) 548-1173. Call for price.

**METROPOLE** (2771 Shattuck, Berk.) \$7.50 (Whole turkey - for six or more people).

**THE GALLEON** (Pacific Marina, Alameda). \$5.95.

**MARIN COUNTY DOMINIC'S HARBOR RESTAURANT** (507 Francisco, San Rafael) 454-4545. \$6.50.

**THE SLEEPING LADY** (58 Bolinas, Fairfax) \$2.50.

**LE CAMEMBERT** (200 Shoreline Hwy., Mill Valley) 383-5559. \$6.

**VEGETARIAN THANKSGIVING DIPTI NIVAS** (216 Church). 626-6411. \$2.75.

**GOOD KARMA** (501 Dolores) 621-4112. \$2.60.

**"MAMMA, I'M COMING HOME,"** a country western musical looking affectionately at racism, sexism, and other redneck attitudes. The Wabe, Lone Mountain College, 8:30pm, Thurs.-Sun. through Nov. 24. \$2 general, \$1 student.

**THE THEATRE OF MARVELS'** latest production, Steinbeck's "Of Mice and Men," tells the tale of California farm workers during the Depression. Bethany Methodist Church, corner Clipper and Sanchez, 552-2863, 8:30pm, Thurs.-Sat. through Dec. 1, \$2.

**"THE YEAR BOSTON WON THE PENNANT"** is Artist's Enterprise's latest production, an off-beat comedy about a baseball superstar who suffers a setback. 430 Mason, 982-2277. Thurs.-Sat. at 8:30pm, Sun. at 7:30pm, through Dec. 22, \$4.50.

**PITSCHER PLAYERS**, Intersection, 756 Union, 8:30 pm, \$1.50. Fri.-Sat.

# Bay Guardian November 15 Through

## Thursday 15

**\*"EXCAVATIONS AT MEROE: A Civilization of the Sudan,"** a slide illustrated lecture by Peter L. Shinnie, Chairman of the Dept. of Archaeology, Univ. of Calgary. 160 Kroeber Hall, UC Berk., 8 pm.

**\*"MIRROR OF CALIFORNIA,"** a collection of silver-coated, copper plate daguerreotypes taken between 1849 and 1860 are on display in the Oakes Gallery of the Oakland Museum through Jan. 27, 10th and Oak, Oakl., 10 am-5 pm (closed Mon.).

## Friday 16

**PUCCINI'S "LA BOHEME,"** broadcast live from the SF Opera. KKHI (1550 AM, 95.7 FM Stereo), 7:50 pm.

**\*"HOLOGRAPHY: Its History and Applications,"** a lecture/demonstration on 3-D laser photography by the School of Holography. Exhibit Room, Main Branch, Public Library, SF Civic Center. 7:30 pm.

**BENEFIT FOR UFWU:** Robert Creeley, Robert Duncan and other leading Bay Area poets reading. Music by Bata. Glide Memorial Church, 330 Ellis, 7:30 pm, \$1.50.

## Saturday 17

**\*"ENERGY, INTELLIGENCE and Transcendental Meditation,"** a lecture by Jerry Jarvis, National Director of the Students' International Meditation Society. USF, 250 McLaren Hall. 8 pm.

**FINE HAND BOOKBINDING** by Bay Area craftsmen are on display in the windows of John Howell Books. More than 50 items for your delectation. 434 Post St., through Nov. 24.

**HARRY JAMES AND HIS BIG BAND** make the 1940's live again at Marin Veterans' Memorial Theater, San Rafael. 472-3500, 8:30 pm, \$3 to \$4.50.

**SEAN TYRELL SINGS** Irish ballads and ditties. The John Barleycorn, 1415 Larkin, 771-1620.

## Sunday 18

**JAZZ PIANIST DAVE BRUBECK** and his two sons (Darius on keyboards, guitar and vina and Danny on drums) will appear in concert at Oakland's Paramount Theater, 8 pm, \$3.50, \$4.50, \$5.50.

**"FROM GOTTSCHALK TO MODERN JAZZ: 125 Years of American Music,"** featuring 3 Bay Area piano discoveries: William Tennant, Peter Mintun, and the Jim Lowe Trio with commentary by Grover Sales. College of Marin Fine Arts Theater, 454-0877, 7 pm, \$2.50.



Print by French illustrator and engraver Abram Krol, from

## Sunday 18

**\*GERRY GILMORE** leads tasty trio in jazzy meanderings. Earlier in day, brunch on crepes with N.Y. Times. Ribeltad Vorden, Precita/Folsom, 647-3399.

**"MARINA,"** popular Spanish opera by Emilio Arrietta, performed by the Ina Chalis Opera Ensemble. Community Music Theater, 544 Capp St., 2:30 pm, \$1 donation.

**\*ASSOC. OF SF POTTERS' ANNUAL CHRISTMAS SALE.** Door prizes by noted craftsmen. Hall of Flowers, Golden Gate Park. 10 am-5 pm.

## Monday 19

**\*"THE MUSIC AND MADNESS OF ROBERT SCHUMANN"** is the subject when pianist Paul Hersh and psychiatrist Peter Ostwald get together for a lecture-recital. They'll present the "Davidsbündler," and a discussion of Schumann's imaginary comparisons. The SF Conservatory of Music, 1201 Ortega St., 8 pm.

**\*BRING YOUR BIKE** and pedal around Bolinas Lagoon with the Marin Audubon Society. White pelicans and Monarch butterflies. Meet at Stinson Beach State Park near the rest room, bring lunch, field guide, binoculars. 10 am-2 pm.

## Tuesday 20

**POETS:** Known, unknown, famous and infamous—read at Minnie's Can-Do Club on Tuesdays. If you want to read, see Max or Charles Storey before 8:30. 1915 Fillmore (bet. Pine/Bush), 563-5017, 9-11:30 pm, 50¢ donation (free to poets reading).

## Tuesday

**CANNONBALL** combines with br a rich and varied goodies. Through Korner, 750 Valle  
**\*THE RAZA-FESTIVAL** pre signed and printed Silkscreen Center the Mission Branch and Bartlett, thro -9 pm, Mon.-Wed. Sat.

## Wednesday 21

**\*CECIL BEAT TRAIT PHOTO** the 20's and early corridors of Berke Museum, recalling people—Tallulah Dietrich, the Sitw croft Way, Berk., -Sun., till 9 pm. T  
**"HARRY THE** sical story for tap Exploratorium. M er Bob Davis, writ gan, performed by the Palace of Fine 8 pm, 25¢.

## Thursday 22

**\*FAIRFAX ST** hams it up a bit fo Dinner with all th Lady Cafe, 58 Bol 456-2044.

**TAKE YOUR** your turkey by w (count 'em) Than rades on KPIX-TV There's Macy's in bels' in Philadelphi Detroit, and Eato complete with ge chor people. 12:3

## Weekend 15~18

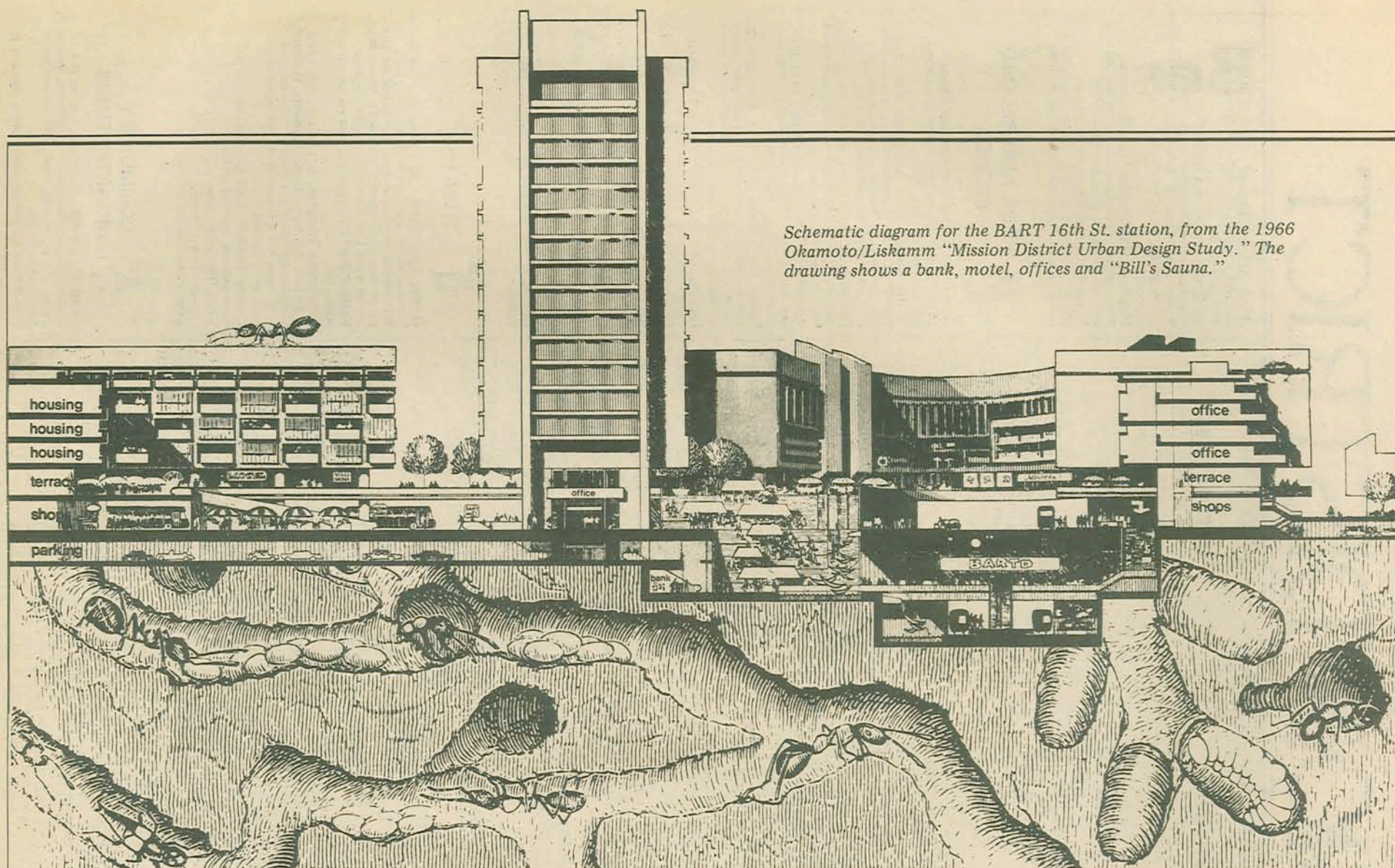
**DOUG SAHM AND SAL VALENTINO**, two of the most influential musicians around with their fine groups. Keystone Berkeley, 2119 University, Berk., 841-9903, Fri.-Sun.

**\*BAZAAR**, presented by Residents and Volunteers of Helpers Homes and Workshop for the Mentally Retarded. Ghirardelli Square, 3rd Floor, Rm. C-305, Cocoa Bldg., 11am-7pm, Thurs-Sun.

**\*THE FIRST WOMEN'S FESTIVAL OF THE ARTS** will feature art, food, and continuous entertainment, creating an open forum for women in all phases of art. Oakland YWCA, 1515 Webster, Oak., 10am, Sat.-Sun.

**GG MODEL RAILROADERS** Annual Show and Open House includes HO gauge model rr layout in operation, displays of locomotives and cars, movies. Randall Jr. Museum, 199 Museum Way, 863-1399, Fri., 7:30-10:30pm; Sat.-Sun., 1-4:30pm.





Schematic diagram for the BART 16th St. station, from the 1966 Okamoto/Liskamm "Mission District Urban Design Study." The drawing shows a bank, motel, offices and "Bill's Sauna."

# BART: Forcing the Mission Underground

By Susan Thistle, Vicki Smith  
and William Ristow

George Orwell, with all his doublethink nightmares, couldn't have orchestrated it better: BART comes to the Mission District, the local folks crowd the sidewalks to welcome it — while back behind the scenes, at the realtors and the banks and the businesses, plans move into high gear to capitalize on BART and shove those celebrating citizens out of the path.

Today's Mission, the pre-BART Mission, is a low income district. But at the same time it is one of the last places in the Bay Area you can taste the authentic flavor of a foreign culture, the Latin culture, whose independence from the bland urban mainstream will be greatly diminished with the arrival of BART. Today, without the stifling density of Chinatown, the Mission has a similar ethnic uniqueness. You'll find it in the shabby restaurants with homemade tortillas; the movie-houses with prices in pesos; the tiny thrift stores with no prices marked, you just bargain; the delicatessens where nobody speaks English and you can buy five-foot lengths of sugar cane.

What of tomorrow's Mission, the post-BART Mission? Here's Ricardo Leal, real estate salesman with Castro Realty, a big name in the Mission District's future:

"The building across from Bay View, we're going to put stores underneath, all Latin stores . . . They'll be on the classy side, cheerful, nice stores. Very similar to Ghiradelli Square but predominantly Latin. The concept is to have Latino stores representing different countries . . .

"Of course, if something is too old, it's better to tear it down and put in something nice and new. Mission merchants got together and wanted to do something more constructive, get more Blue Chip chains into the area. This is what they've done. A taco place is going up here, it's going to be a real nice place, a chain I think."

And here's Greg Hurst, manager of the Mission Merchants Association Division of the SF Chamber of Commerce:

"We would like to see a few large department stores come in. To develop a shopping center, like Serramonte for example, you put large operations at each end and smaller stores in between. We have one large retailer, Sears, down by Army St.; if someone came in around 18th and Mission with a large operation, it would be like an anchor store and shoppers would shuttle between the two, and little businesses would pick up in between. We would encourage that."

That's the way people with financial interests in the Mission are thinking now that BART's here; and chief among them is Frank Hunt, owner of Hunt's Donuts, Mission District heavy and big landholder near

the two Mission BART stations. It's his highly controversial parcel where a fast-food MacDonald's is slated to replace an existing Victorian at 24th and Mission.

Hunt is president of Mission Merchants Association, has been in the Mission for 20 years, and quoted in the SF Chamber's magazine this February, considers BART a "godsend." He's looking for a building boom in the Mission equivalent to the one Toronto got when it put in rapid transit lines; his hopes include major department stores on his corner, maybe a parking garage, plus highrises around each station. He doesn't want to sell his land, but will build to suit for the best bidder. Philosophy: "I'm barely as smart as a packhorse, yet I had the sense to make a million dollars; soon it will be three million . . . I make money because I want to, and I like to spend it."

## MANHATTAN COMES TO THE MISSION

The Frank Hunt/private realtor mentality is by no means alone in seeing a brand new Mission resulting from BART. BART's planners and consultants, in studies dating back as far as 1953, have predicted big development all along the transit routes, pointing to experience in Toronto, where property along the lines went up as much as tenfold. In a special advertising insert in Fortune magazine in 1970, "Bay Area Rapid Transit: A Building Boom in the Billions," the SF Chamber commented on the interesting fact that "BART will send its trains through or near such well-known ghetto areas as SF's Chinatown, the Spanish-speaking areas of SF's Mission and Southern Alameda County, and the black areas of SF, Oakland, and Berkeley."

Specifically, the Chamber supplement continues that the Mission, "with two stations, also will share in the \$25 million beautification bond issue. City Assessor Joseph E. Tinney, formerly a Mission District lawyer, predicts that the area's nearness to downtown, combined with the best weather in the city, will bring both major apartment buildings and a resurgence of its regional shopping facilities."

The most telling omen of things to come, though, was the "Mission District Urban Design Study," prepared for the SF City Planning Commission by the planning firm of Okamoto/Liskamm in 1966.

"The impact of rapid transit on residential land uses," reads the report, "will be of considerable magnitude with the Mission ultimately serving as a major moderate income residential resource for the entire Bay Area. Anticipated effects of this increase in residential development will be greater densities, slightly higher rentals, and concentration near the stations and along the 'feeder' arteries."

Around the 16th St. station, the plan sees "special

tourist facilities with motor and transit access, new office buildings, a motor hotel, and banks, food markets, eating and drinking establishments reflecting a Spanish-American atmosphere, as well as new high density housing for small household units . . . The plaza is defined by an international food market on the south, a new motor hotel and office tower on the north and new high density housing on the south and west . . . Specialized gift shops and kiosk, together with outdoor cafes will all contribute to the life of the plaza."

The plan suggests that "the emphasis of the 24th St. station development is on the creation of a new City-wide and sub-regional retail shopping facility, and the integration of this facility with the existing strong retail area immediately to the north of the station." The station will be another plaza, with "new retail stores, restaurants, outdoor cafes, banks and entertainment facilities," aiming at commuter/shoppers, with high density housing which "will consist primarily of units for couples without children and for single persons."

BART, the study concludes in one of Manhattani-zation's larger understatements, "will significantly change many aspects of life in the Mission District."

The Mission, this unique neighborhood soon to be Bart-ed into a shimmering future, has been a working class district since the late 1800s, since it sits close to the manufacturing area running along the bay. Though it started as a Spanish Mission and was originally settled by Mexicans in the mid-19th century, the 1848 gold rush brought a massive influx of Anglos, and until the late 1930s the Mission's principal residents were Irish, Italian and Eastern European immigrants; in the 1920s there were less than 1,000 Mexicans in the district.

## DECLINE OF A NEIGHBORHOOD

After the depression, the white working class started an exodus into new housing which was opening up in outlying areas, and gradually increasing immigrations of people from Mexico and Central and South America began. "In 1950, only eleven percent of the people in the Mission were Latino," reports a special 1972 Stanford/Mission Coalition study of the Mission population; "by 1970, they constituted almost half the population."

Though the Mission is commonly seen from the outside as a Mexican district, in fact Central Americans comprise the majority of the Raza population, with people from Nicaragua and El Salvador most numerous, and others from South American, Cuba and Mexico. The Mexicans, however, often arrived in SF earlier — some can trace a lineage back to the

Continued on page 22



# SAN FRANCISCO'S MISSION DISTRICT

Below is a map of the Bart-affected region of the Mission. You better see it while you can, because in another 6 months there will no longer be quaint Raza restaurants with homemade food. Instead, plastic chain-roadside stands with their infrared oven food will take over.

While you still can, see the colorful murals of Balmy Alley, where several Mission artists have their studios. The artists are soon to be forced out as Bart-increase in property values means sky high rents. Stroll down

*South Van Ness where some of the city's most beautiful victorian houses are. Of course they'll be gone too, as the realtors want "those old fire-traps" out and "something more modern" in.*

*This map isn't a comprehensive guide to the Mission, just a few out of the way places that have a charm of their own. You'd better see them quick, they'll be gone soon.*

By Jeanette Foster, Claudia Ricci, and George O'Nale

## RESTAURANTS

## FOOD MARKETS

**Alta Mar**, 647 Valencia, 626-7075, bar serving hot sandwiches, dancing.  
**Aunt Mary's Restaurant Grill**, 508 Valencia, 626-3523, Mexican cuisine, special: Plantanos, Frijoles y Crema cafe, 95¢.  
**Azteca Restaurant**, 2425 Mission, 11-3 am. Quiet little Raza Restaurant, good for lunch.  
**Big John and Harris' Town Pump**, 221296 Mission, 431-6162, bar and live western music, Fri.-Sat.; Sunday jam sessions.  
**Bruno's**, 2, 2389 Mission, 824-2258, Italian Restaurant.

**Casa Lucas Market**, 2934 24th, 826-4334, fruits, vegetables at unbelievably low prices; avocados 4 for \$1, tomatoes 10¢ a lb., plus unusual things like 5 ft. sugar cane stalks.

**Ding Ho Fortune Cookies**, 48 Hoff, 626-3132, 9 am-6 pm, Mon.-Sat. Fortune cookies 80¢ lb. (50-55¢ if paper sticking out or misfolded). "All our fortunes are good."

**Dominiques Bakery**, 2951 24th, 826-9815, Mexican bread, pastry fresh each day, also cheeses and other baking needs.

**El Rey Meat Market**, 3182 24th, 647-6733, extremely clean and orderly place with meats. Mexican spices, canned food and dry goods.

**Fung's Meat Company**, 3344 24th, good deals; lamb, 79¢ lb., bacon 65¢ lb.

## BOOK AND RECORD STORES

**American Music and Record Store,**  
2388 Mission, 647-2098, American-Latino  
music. Spanish records.

China Books and Periodicals, 2929 24th,  
282-6945, 9 am-6 pm Mon.-Sat., 10 am-5 pm,  
Sun., books and periodicals on China, in  
Chinese and other movement books.

**Discolanda**, 2969A Mission, 10:30 am-9 pm, records from Spain, Mexico, Cuba, and Puerto Rico, Spanish greeting cards.

**Frenchy's K & T Book Store**, 3091 16th, 526-6212, porno house with stag movies and various books and magazines.

**Labor Bookstore**, 3327 24th, 824-4096, 3-5 and 6:30-9 pm, Mon.-Fri., 9-5 Sat. Just opened political bookstore, complete line of Marxist literature and Labor history.

**Liberia Mexico**, 2631 Mission, 647-0320, Raza magazines, newspapers (including El Mercurio, Santiago's newspaper, only 2 days late), records and books.

SF Comic Book Company, 3339 23rd,  
everything you've ever wanted in comics, buy,  
sell and trade old and new comics, underground  
comics, original comicsets.

Sanchez Spanish Book and Music Store,  
2130 Mission, 861-6775, 11 am-8 pm,  
complete line of Spanish literature, the classic  
novels, autobiography, even comics, some  
records with children's stories, reasonable  
prices.

## THEATRE

**Dance Spectrum**, 3221 22nd St., 824-0609, modern ballet and jazz with a permanent performing company, next performance "Festival of Winter Solstice," Dec. 7-31, Norse Aud., across from the Opera House. \$150-350.

**Follies Burlesk, 16th St., live burlesque on stage, \$5.**

**Everyman Theatre**, 3316 24th, 285-9009, 7:30-8:30 pm, Fri.-Sun., \$5/\$3 students, currently co-sponsoring "Dantons Death," sign outside says "stay for a forum after the show with cast, wine served."

**Tower Teatro**, 2465 Mission, 648-1100, Raza movies, \$2/50¢ children.  
**York Theatre**, 24th York, 648-1612, Raza movies for \$1.75/50¢ children (prices also given in equivalent pesos)

## COMMUNITY ORGANIZATIONS

Capp St. Co-op, 558 Capp, houses the Lawyers Guild, People's Law School, Women's Legal Center, Health-PAC, MCHR and other community folks.

**Community Music Center, 544 Capp, 647-6015, lessons in everything from Spanish dancing to beginning piano. frequent concerts**

[illegible]



Valencia

Leffington

San Carlos

Mission

Capo

South Van Ness

Shotwell

Folsom

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Balboa Gardens

La Rondala

Satur's Bakery & Imports

Si Tashjian Flowers

Aztec Restaurant

Mia Terecho

Winn & Shaw Furniture Restoration

Brúno's

Mission Villa Reems Ice Cream

Winn & Shaw Furniture Restoration

Winn & Shaw Furniture Restoration

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# neighborhoods

Continued from page 19

1800s — and as a result dominate what political voice the Raza population has in city affairs.

The real decline of the Mission began in the 1950s, with the general exodus of blue-collar employers from the city; SF lost 9,000 manufacturing jobs, 14% of its total, between 1953 and 1966. The squeeze was tightest on an area like the Mission, where newly arriving immigrants generally were forced by discrimination or language or professional licensing problems to seek blue-collar work. The result was poverty: by 1968 Mission unemployment ran approximately double the city's rate, and the Stanford study reports that in 1969 a full 9% of Mission families showed incomes of less than \$2,000, compared to 4% throughout SF.

Housing reflects the problem. Some 86% of Mission housing units are renter-occupied and at the time of the 1970 census, 24% of the Raza households in the Mission were defined as "crowded" (more people than rooms), compared to less than 7% for SF as a whole. Throughout the Mission, 39% of the renters pay more than 35% of their income for rent, compared to SF's 30% total.

The statistics translate into an even more grim reality when you look at them closely, in light of BART's arrival. They show that what's about to happen is urban removal, on a massive scale.

The 1966 Urban Design Study calmly predicts there will be "slightly higher rentals, and concentration near the stations . . ." It doesn't mention, and none of the realtors/businessmen mention, that renters around the station are already strapped for rent money, and will inevitably be forced out. As of 1970, nearly half (46%) of the residents adjacent to the 24th St. station — a total of nearly 600 people — were already paying more than 35% of their income for rent. As BART starts whizzing new "commuter/shoppers" into the Mission, those 600 people are bound to be the first casualties, to be replaced by the new urban middle class attracted by a "Latino Ghirardelli Square."

## REDEVELOPMENT, ROUND TWO

BART is actually the city's second attempt (and, it appears, the successful one) to redesign the character of the Mission. The first came in 1966, when the bulldozer approach to redevelopment, masquerading under the title "Urban Renewal," was still in favor. The idea of publicly-funded redevelopment, briefly stated, was to upgrade ghetto areas which were becoming an economic and aesthetic drain on the city.

But in 1966, by the time the city's Redevelopment Agency began to formulate plans for the Mission, middle class homeowners and businesspeople in the Mission had been able to see the consequences of redevelopment in the destruction of the Western Addition and South of Market. They joined together as the Mission Council On Redevelopment (MCOR), and after heavy political fighting and neighborhood pressure managed to get Mission redevelopment defeated by just one vote in the Board of Supervisors.

The next stage was the federal Model Cities program; and in 1968 Alioto promised he would seek such funds for the Mission if a broadly-based community group asked him to. Mission locals, particularly the more right-wing private homeowners on the Noe Valley side of the Mission, suspected more redevelopment plans here, and the resulting community organization, Mission Coalition Organization (MCO) was set up with the mandate that while administering all neighborhood programs it also watch over Model Cities to keep it from mass razing of the district.

MCO began, and continues, as an extremely broadly based outfit. Its present membership includes more than 200 smaller groups, encompassing business, labor, the elderly, youth, churches, landlords, tenants, welfare recipients, and ethnic, social and fraternal groups.

Mayor Alioto has, from the beginning, held a strong influence over MCO, a fact which helps explain the group's relative ineffectiveness in fighting big development battles such as BART. One of the first two big financial commitments to MCO came from Local 261 of the Laborers Union (AFL-CIO), based in the Mission, which was also an active Alioto source of strength in his 1967 campaign.

The Alioto connection had a crippling impact on community hopes that future redevelopment plans would be controlled through MCO, and thus by the community. Alioto, in City Hall, insisted upon (and got) more control over Mission Model Cities than was handed to mayors in many other cities around the country.

The negotiations went this way: First, MCO proposed a 21 member Board of Directors governing the community group, with 15 to be elected by MCO members and 6 appointed by the mayor. The city countered with the proposal that MCO present a large list of potential Board members. The mayor would

choose 15 from the list and appoint 6 more of his own. The final "compromise," if it can be called that, provided for MCO to present a list of 30 or so names, the mayor choosing 14 and appointing 7 more of his own. The crucial problem with this plan, of course, is that it gives the mayor tremendous power to eliminate people who might oppose the city's views, and virtually guarantees that the Board will be relatively friendly.

Given this final apportionment of control, and given the very diverse nature of MCO membership itself, the ultimate function of the group has been largely that of a lobbying group, successful in skirmishes involving individual cases, less successful in broader social battles. MCO sees its role as fighting "for the interests of the 'little man' in the Mission," says an MCO-published history of the group. It does that fighting through a series of single issue committees, on Housing, Employment, Education, Recreation, Consumer, Police, etc., each committee functioning as a pressure group.



"The Mission District has a lot going for it. It has magnificent weather and a magnificent spirit. The only thing it doesn't have going for it is this group of dissidents."

—Mayor Alioto, 11/3/73

Photo by Peeter Vilms

The strategy, then, is to follow a set of union-style bargaining and pressure tactics trying to convince the city's institutions of power to open more widely their doors.

This strategy has dominated MCO, but has led to sniping from two philosophies more to the left. The first, characterized by El Centro de Cambio (a Mission drug center), would prefer to set up alternative institutions with MCO's funds. This faction of MCO wants to handle the neighborhood's problems and try to meet its needs from within the neighborhood, instead of compromising and bargaining with the city — and becoming dependent upon the city's institutions. In addition, this faction of MCO wants to offer more to community people than a job, as, say, a secretary for Standard Oil.

More community-oriented still is the other left wing faction, of which La Raza is representative. This group works outside of MCO, generally wants nothing to do with city or federal funds, and looks upon grassroots community organizing as the necessary first step to social change.

These two philosophies haven't taken hold of more than a small minority of MCO groups and individuals, however, and the entire organization has carried on with its dominant approach — which is, simply put, to integrate Mission residents into a Manhattanizing San Francisco. Originally formed in the midst of hot anti-redevelopment sentiment, MCO has been sensitive and hostile to public re-development, but at the same time has been unable to do much against the kind of private redevelopment which will come with BART. The most it is able to do, in other words, is to humanize Manhattanization, not delay it, block it or modify it.

## COMMUNITY NON-ORGANIZATION

A graphic illustration of MCO's weakness: While researching this story, the Guardian interviewed Gregory Montes, an urban planner working for Mission Model Cities, who talked at great length about planning-type ideas being discussed with MCO and Model Cities about the Mission's future development. And it wasn't until after three hours of interview that he began to speak to the question of BART-generated development — and then only when he was prodded.

The point, of course, is that the people who will promulgate that development have been thinking about it for quite awhile, at least as far back as that 1966 Urban Design Study which says that in the next 20 years (15, now . . .) the Mission will need 13,150 to 14,050 new dwelling units, 65% of them to replace existing units. That means large scale redevelopment. Also coming, says the study: 350-550 more hotel rooms, and 30-40 more eating and drinking places.

Meanwhile, the realtors can hardly wait. Ricardo Leal, of Castro Realty, beams that "with BART here, there's no question that in terms of investment, it will be greatly accelerated. The immediate area will go up in value . . ."

"Outside interests have already come in. Value King has come in. Another nationwide chain, Radio Shack, just came in a month ago. All these businesses know there will be more shoppers coming in. This building on 23rd and Mission (pointing to photo of old Victorian with businesses and apartments) is going to be torn down in the beginning of the year. Pan American Federal is coming in. Also Transamerica Title Co. with a private club — the building will be a Bay View Towers type of thing . . ."

"The Bank of America has expanded here because of the tremendous business and has taken over Merrill's Liquor Store. On Mission between 21st and 22nd, they're contemplating tearing this building (another Victorian) down . . ." Who's behind the plans? "A group of doctors, just a syndicate. We're

trying to liquidate these old firetraps and put in something nice, something modern . . ."

With all these visions dancing around in the realtors' heads, what does Gregory Montes, the Model Cities/MCO planner say? "We do not want to be overwhelmed by skyscrapers. It may happen, but we don't like it. Already at 23rd and Mission, Hector Rueda, the Planning Commission member and member of Pan American Federal Savings, is building a 10 story high building."

## BART'S 'LATINO GHIRARDELLI'

The fact of Rueda's involvement in Mission development gives an immediate clue to what the official height-limit status of the area is. Rueda, who is Treasurer of Pan Am Federal as well as serving as head of the Elevator Construction union, is rabidly pro-development and one of the people who favors a Ghirardelli Square style situation for the new Mission; he voted against down-zoning for the Inner Richmond in August because "We don't have any areas in SF that can allow development anymore because they are all being downzoned."

The Mission height limits now allow about 10 stories near the BART stations, tapering down slightly along Mission in between. But, points out Montes, "Rueda put in a clause that height and bulk limits will be reviewed every year. Everyone knows that he will want them wiped out, and so will Frank Hunt."

And that's the situation as it stands in the Mission, with little children waving to the BART parade from the windows of buildings which will be torn down to provide space for the BART-generated "Latino Ghirardelli."

The 1966 Urban Design Study, along with all its lovely sketches of fancy new BART stations, tosses some crumbs to the locals urging that "new residential and commercial development (should) be specifically oriented toward the needs of existing residents and merchants," and calling for an "improvement program" which "could provide parks, playgrounds, residential and commercial facilities . . ."

So far, we've heard plenty about new, high class, residential and commercial facilities, but almost nothing from the city about parks and playgrounds for the local residents, who right now have nothing in the way of recreation space except a couple of miniparks and lots of concrete streets and sidewalks.

MCO, meanwhile, sits by, lobbying for more jobs for minorities and negotiation with individual landlords, while BART planners draw the blueprints for a Manhattanized Mission. MCO urban planner Montes sums it up nicely: "Well, when big money is really involved, it's hard to defeat it. Mr. Hunt has lots of money." ■



# an Calendar

gh 30

By Vicki Sufian and Mickey Friedman

Deadline for Calendar entries is Friday before publication. We must have your entry by November 23 for publication on next issue. \*Indicates free event



retrospective exhibition at the Paris Art Gallery, 384 Post.

ay 20

**ADDERLEY**  
ther Nat to offer  
abric of neo-bop  
Sun., Keystone  
o, 781-0697.  
**SPANIDAD**  
ents posters de-  
y the La Raza  
an exhibit in  
Library, 24th  
gh Dec. 12, noon  
noon-6, Thurs.-

esday

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**N'S POR-**  
**GRAPHS** from  
30's grace the  
ey's Univ. Art  
elegant times and  
ankhead, Marlene  
lls. 2626 Ban-  
1 am-6 pm, Wed.  
urs.  
**HORSE,** a mu-  
and mime at the  
sic by compos-  
en by Bill Mor-  
Paul Brian. In  
Arts, 3601 Lyon,

eday

2

**FEET CHOIR**  
Turkey Day.  
fixin's. Sleeping  
as Rd., Fairfax,

**IND OFF**

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ew York, Gim-  
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s in Toronto, all  
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3:30 pm.

Friday  
**23**

**"A FEAST OF MUSIC"** —the  
Sons of Champlin, Doug Sahm and  
his Band, and blues keyboard art-  
ist Mark Naftalin, sponsored by  
KTIM. Marin Veteran's Memorial  
Aud., Civic Center, San Rafael. 8  
pm, \$3.50 in advance, \$4 at the  
door.  
**"LIGHTS UP!"** at Antioch West  
has a post-Thanksgiving bash with  
live musical acts, color visuals and  
sound collage by Pablo-media art-  
ists, and, believe it or not, turkey—  
trotting to 4-track sound. 149 9th  
St., 9 pm, \$1.50.

Saturday  
**24**

**"THE COMMITTEE REVUE"**  
is performing nightly except Mon.  
at the Boarding House, 960 Bush,  
Sat. at 8, 10 and 12 pm, other  
nights at 9 and 11 pm.  
**"DREAMS, HYPNOSIS,"** a  
Jungian analysis of depth and sensi-  
tivity in the man-woman relation-  
ship, a lecture-workshop conducted  
by Chandra S. M. Gupta at the Me-  
taphysical Center, 420 Sutter, 1-4  
pm, \$5.

Sunday  
**25**

**JAZZ GREAT CHARLES**  
**MINGUS** and his orchestra in  
concert with the Art Ensemble of  
Chicago. The virtuoso bassist and  
composer swings. Berkeley Com-  
munity Theatre, 8pm, \$4.50  
**\*LIVE ELECTRONIC MUSIC,**  
more than eight hours of it, with  
Phil Harmonic and the Nu-Tones.  
Come and go as you please. Nanny  
Goat Hill, 3893 - 24th St., 4pm.

Sunday **25**

**MITCH WOODS** and his red hot  
mamma, with big band, camp it up  
in rousing fashion. Generosity,  
1981 Union, 921-8305.  
**GEORGE CUKOR**, director  
of "Bill of Divorcement," "Dinner  
at Eight," and "A Star Is Born,"  
appears on "The Men Who Made  
the Movies," KQED-TV, Channel 9,  
9pm.  
**\*"THEM YOU WILL KNOW:**  
Children's Voices and Movements,"  
a presentation of dance and poetry  
by 30 children from San Francisco's  
playgrounds. Oceanview Playground  
Capitol and Montana, 2:30pm. Also  
Dec. 2, Hamilton Playground.

Monday  
**26**

**WELDED STEEL SCULP-**  
**TURE** by Bay Area artist David  
Anderson is currently on display at  
the SF Museum of Art. Anderson  
is the winner of a grant from the  
Society for the Encouragement of  
Contemporary Art. Van Ness at  
McAllister, Tue.-Fri., 10am-10pm,  
Sat.-Sun., 10am-5pm.  
**"EVOLUTION OF THE**  
**BLUES"**, a review brought to  
you by Jon Hendricks, the James  
Joyce of Jive. Inn of the Beginning,  
downtown Cotati, (707) 745-9955;

Tuesday  
**27**

**\*PIANO WORKS BY JOSEPH**  
**WEBER** performed by the com-  
poser. Community Music Center,  
544 Capp St., 8pm.

Wednesday  
**28**

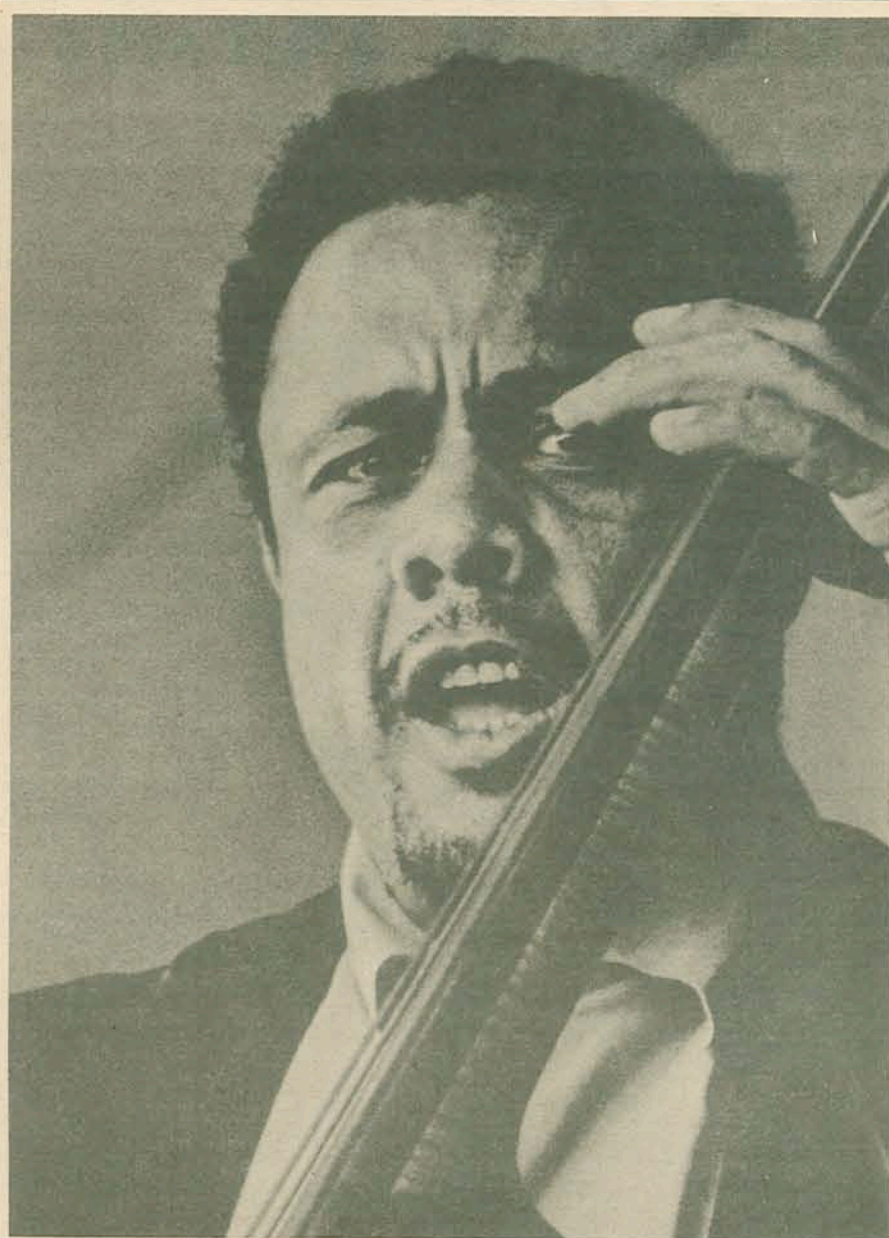
**\*"WHAT IS FEMINIST**  
**THERAPY?"** an open discussion  
at the Berkeley Women's Center,  
2134 Allston Way, Berk.,  
548-4343, 7:30pm.  
**"THE MASTER BUILDER"**—  
The Berkeley Repertory Theatre  
previews their production of Ibsen's  
play about a haunted architect.  
2980 College, Berk., 845-4700,  
8pm, \$2.50.

Thursday  
**29**

**"ELECTRA,"** by Jean Gira-  
doux, presented by the University  
Theatre at Zellerbach Playhouse,  
UC Berk., 8pm, also Nov. 30, Dec.  
1, 5-8, \$1.

Friday  
**30**

**MARIN FESTIVAL OF**  
**TREES:** handcrafted holiday de-  
corations, scores of festive trees.  
Benefits Boyd Museum of Science.  
Marin Veterans' Memorial Bldg.,  
San Rafael, 6-11 pm.



Volatile jazz genius Charlie Mingus at Berk. Comm. Theater, Sun. Nov. 25.

## Freebies

**SAL VALENTINO** in concert,  
Sproul Plaza, UC Berk., noon,  
Nov. 19.

**VW REPAIR**, classes offered by  
United Volks Works. Master  
mechanic Hans Art shares his  
expertise. 624 Stanyan St.,  
668-3313, 7:30pm, Nov. 28.

**"SPEAK OUT ON RAPE,"** a  
videotape by Femmedia III:  
speakers from Women Against  
Rape and a self-defense demon-  
stration. Park Branch, SF Public  
Library, 1833 Page, 7pm, Nov. 27.

**KENRUY TSUJU**, Buddhist  
Bishop of America will speak on  
"The Buddhist Philosophy of  
Emptiness: Its Impact on Con-  
temporary American Life and  
Thought" in the Merritt College  
Student Center, 12500 Campus  
Dr., Oak., 8pm, Nov. 27.

**"NEW FEMALE VOICES"**—  
poets Kate Basham, Sherril Jaffe,  
and Maxine Feifer will be heard at  
SF State, sponsored by the Poetry  
Center. 1600 Holloway, HLL 135,  
469-2227, 12:30-2pm, Nov. 29.

**"FOOD STAMPS AND YOU"**,  
a symposium presented by the  
Forum of Urban Studies Students  
at SF State. Discussions and a talk  
by Robert Teets, lawyer for the  
Food Research Action Center.  
Gallery Lounge, SF State, 665-  
1633, 12-2pm, Nov. 19. And, oh  
yes, free lunch.

**CHORAL REPERTORY**  
**CONCERT** by the combined  
choirs of the SF Civic Chorale and  
the Winifred Baker Chorale, pre-  
sented by Haydn, Brahms,  
Ives, Gould, and others. Calvary  
Presbyterian Church, Jackson/  
Fillmore, 3:30 pm, Nov. 18.

## Weekend 22~25

**PACIFIC BALLET** opens its  
fall season Friday night with  
"Brahms Songs," "Rhapsody in  
Blue," and "Apollo." Saturday:  
"Goldberg Variations," "Duo  
Concertante," "Romeo and Juliet".  
Season continues through Dec. 6.  
552-1166, Veteran's Auditorium,  
8:30pm, \$3.50 and \$4.50.

**THE GREAT DICKENS**  
Christmas Fair & Pickwick Comic  
Annual. Vendors, craftsmen and  
entertainers of Victorian England.  
Expensive, but lots to do once  
you're in. Fezziwig's Warehouse  
(Army St. Exit off the Bayshore).  
Sats, 11am-9pm; Suns, 11am-7pm,  
through Dec. 30. \$3.75 adult,  
\$1.50 children under 12.

**COMEDY**, political satire, and  
music are on the agenda for the Los  
Topos Theater Troupe's perform-  
ance at the Live Oak Theater,  
Live Oak Park, Berk., 849-4120.  
8:15pm, Fri.-Sat., donation.

**\*PETER SPELMAN** and his  
soft rock band play plaintive and  
joyous licks. Sweetwater, 153  
Throckmorton, Mill Valley,  
388-2820, Fri.-Sat.

**SIP WINE** and cleanse your palate  
with Cheese and French Bread for  
the benefit of SF Aid For Retarded  
Children at the 6th International  
Wine Tasting Festival. Wines of all  
countries, including, of course, a  
generous sampling of Napa.  
Cabernet Sauvignon, anyone? Hall  
of Flowers, Golden Gate Park, Sat.  
2-10pm, Sun. 1-6pm, \$3.

**IMPROVISATIONAL**  
**THEATER** presented by  
Improvisation, Inc., every  
weekend. 149 Powell, 8pm,  
\$2 general, \$1.50 student, Fri.-Sat.

**LOS FLAMENCOS DE LA**  
**BODEGA**, a colorful cacophony  
of castanets. Old Spaghetti Factory,  
478 Green, 421-0221, Fri.-Sat.



# EVENTS CONTINUED

## FILMS

Continued from page 17

**FILM FAIR:** "Once in a Lifetime," and "It Started with Eve," Nov. 16-18; "Frenchman's Creek," and "Typhoon," Nov. 23-25; "Grumpy," and "Love Before Breakfast," Nov. 30-Dec. 2, 7:30 pm, 732 Chenery, 587-7748, \$2/\$1 children.

**MERRITT COLLEGE:** "The Out-of-Towners," and "The Odd Couple," Nov. 15; "Butch Cassidy and the Sundance Kid," and "Will Penny," Nov. 22; "F.B.I.," and "Seven Sinners," Nov. 29; 7 pm, Student Center, 12500 Campus Dr., Oakland, free.

**COLLEGE OF ALAMEDA:** "Women in Love," Nov. 20; "Le Bonheur," Nov. 27; 7:30 pm, Student Center Bldg. F, College of Alameda, 555 Atlantic, Alameda, 522-7221, free.

**LANEY COLLEGE:** "Rashomon," Nov. 15; "Aparajito," Nov. 16, 7:30 pm; "Jack Johnson," Nov. 29; 6:45 and 9 pm, College Forum, 10th/Fallon, Oakl.

**DIABLO VALLEY COLLEGE:** "Wild Strawberries," Nov. 15, 3:30 pm; "Go For Broke!"

"Guilty By Reason of Race," "Subversion?" and "Judoka," Nov. 16, 7 pm; "The Lady Vanishes" and "Nightmail," Nov. 16, 8 pm, Concord Library; "Jezebel" and "The Heiress," Nov. 19, 7 pm; "Jezebel," Nov. 20, 3:30 pm, Forum, New Library, campus, Pleasant Hill, 687-4445, free.

**PACIFIC FILM ARCHIVES:** "Far Away in Asia," "Moscow-Karakum-Moscow," and "Day of the New World," Nov. 15, 7:30 pm; "The Blazing Continent," Nov. 15, 9:30 pm; "Viva L'Italia," Nov. 16, 7 pm, PFA Theatre; "The Rise to Power of Louis XIV," Nov. 16, 9:30 pm; "Granada, Granada, My Granada," Nov. 17, 7:30 pm; "The Playhouse," "A Night At The Peking Opera," "A Night At The Show," "Three Dances," and "Merce Cunningham," Nov. 18 and 19, 7:30 pm; "Marilyn," "A Movie," "Report," "Cosmic," "Vivian," "Breakaway," "Looking for Mushrooms," Nov. 18, 7:30 and 9:30 pm; "Stephan Khalturia," Nov. 19, 9:30 pm; "The Rise to Power of Louis XIV," Nov. 20, 7:30 pm; "Viva L'Italia," Nov. 20, 9:30 pm; "Taking Tiger Mountain By Strategy," Nov. 21, 4:15, 7:50 and 7:30 pm; "The Station Master," Nov. 21, 9:30 pm; "Two or Three Things I Know About Her," Nov. 22, 7:30 pm and 9:30 pm; "Man's Struggle for Survival," Nov. 23, 7:30 pm; "Socrates," Nov. 23, 9:30 pm; "Pirosmami," Nov. 24, 9:30 pm; "Bharata Natyam," "Procession: Contemporary Di-

rections in America," "Ruth Beckford," "The Sugar Plum Fairy," "Horror Dream," Nov. 25-26, 4:30 pm, 7:50; "The Pleasure Garden" and "Dreamwood," Nov. 25, 7:30 and 9:30 pm; "The Death Ray" and "Chess Fever," Nov. 26, 9:30 pm; "Man's Struggle for Survival," Nov. 27, 7:30 pm; "Augustine of Hippo," 9:30 pm; "Dance: Robert Joffrey Ballet," Nov. 28, 4:15 pm 7:50 and 7:30 pm; "Strike," Nov. 28, 9:30 pm; "Blaise Pascal," Nov. 29, 7:30 pm; "The Age of Cosimo De Medici," Part I, Nov. 29, 9:45 pm; "Augustine of Hippo," Nov. 30, 7:30 pm; "The Age of Cosimo De Medici," Part II, Nov. 30, 9:30 pm; University Art Museum, 2621 Durant, Berk., 642-1124, \$1/\$1.50 both programs.

**CAL:** "Il Porcile," Nov. 30, 7 and 9:30 pm, 155 Dwinell, UC Berk. campus, 642-2561, \$1.25 **CHARLIE CHAPLIN FESTIVAL:** "Monsieur Verdoux," Nov. 21; "Limelight," Nov. 28; 7 and 9:30 pm, Wheeler Aud., UC Berk. Campus, 642-2561, \$2/\$1.50 students; "The Great Dictator," Nov. 16; 7 and 9:30 pm; "A King in New York," Nov. 30, 7 and 9:15 pm; Tresidder, Stanford, \$1.50/\$1.25 students.

**EXPERIMENTAL FILM:** "Genesis 5," Nov. 15, 145 Dwinell; Nov. 16, Wheeler Aud.; 7, 8:30, 10 pm, UC Berk. campus, \$2/\$1.50 students.

**PARAMOUNT THEATER OF THE ARTS:** "Prince Igor," Nov. 17, 7 and 9 pm; 2025 Broadway, Oakl.

**SKYLINE COLLEGE:** "2001 Space Odyssey," Nov. 16, 7 pm, 3300 College, San Bruno, 355-7000 ext. 234 or 235, \$1.50/\$1 students.

**SAN JOSE STATE:** "French Connection," Nov. 21; 7:30 and 10 pm, Morris Dailey Aud., campus, San Jose, 500.

**COLLEGE OF MARIN:** "Monkey Business," and "The Flying Deuces," Nov. 16; "The Bank Dick," and "Abbott and Costello Meet Frankenstein," Nov. 30; 7:30 pm, Science 101, campus, Kentfield, \$1/50¢ students.

**FOOTHILL COLLEGE:** "Quixote," and "Our Trip to Africa," Nov. 17, 8:30 pm, Appreciation Hall, Los Altos, 75¢ **DE ANZA COLLEGE:** "The Damned," Nov. 18, "Z," Dec. 1; 8 pm, Flint Center, Cupertino, \$1. **MIDNIGHT SATURDAY FILM SERIES:** "Fearless Vampire Killers," Nov. 17; "T.N.T.," Nov. 24, Ritz Theatre, 22331 Mission Blvd., Hayward, 582-0420, \$1.50. □

semble, Nov. 18, 3 pm, Gallery B, UC Berk. Art Museum, free.

**MUSIC FROM IRAN,** Nov. 18, 8 pm, Aud., Asian Art Museum of SF in de Young Museum, Golden Gate Park; Nov. 17, 8 pm, St. John's, 2640 College, Berk., 982-4156, \$3/\$2 students.

**NEW MUSIC** by Bay Area composers, Julian White, Charles Shore, Howard Moscovitz, Jack Briece and Beth Anderson, Nov. 18, 8 pm, Berkeley Piano Club, 2724 Haste, Berk., \$2 donation.

**GARY WALKER,** baritone, Nov. 18, 7:30 pm, Angelico Hall, Dominican College, San Rafael, free.

**LIPSYNC,** unusual four piece vocal group, Nov. 18, 4 pm, Bach Dancing and Dynamite Society, El Granada, \$2.50.

**"FROM GOTTSCHALK** to Modern Jazz: 125 years of American Music," Nov. 18, 7 pm, College of Marin Fine Arts Theater, Kentfield, 454-0877, \$2.50.

**"MARINA,"** Spanish opera, Nov. 18, 2:30 pm, Community Music Center, 544 Capp, \$1.

**LONGHAIR MUSIC** for the Hi-Fi Set, John Dinwiddie, Nov. 18; Phil Harmonic, Nov. 25; 4 pm, Nanny Goat Hill, 3893 24th St., free.

**CHORAL REPERTORY CONCERT,** by SF Civic Chorale and the Winifred Baker Chorale performing the music of two local composers, Kirke Mecham and Ludwig Altman, Nov. 18, 3:30 pm, Calvary Presbyterian Church, Jackson/Fillmore, free.

**SAL VALENTINO,** Nov. 19, noon Sproul Plaza, UC Berk. campus, free.

**"HARRY THE HORSE,"** a musical story for tape and mime, Nov. 21, 8 pm, Exploratorium, 3601 Lyon, 563-7337, 25¢.

**SONS OF CHAMPLIN,** Doug Sahm and his Band and Mark Naftalin, Nov. 23, 8 pm, Marin Veteran's Aud., Downtown Center Box Office, ASUC Box Office, Neil Thrums' Box Office, Peninsula Box Office, Macy's and Marin Vet. Box Office, \$3.50 adv./\$4 door.

**SANDLER AND YOUNG,** Nov. 23-25, Circle Star Theater, 1717 Industrial Rd., San Carlos, 982-6550, \$3.50-7.50.

**AN EVENING OF MOZART** by New Port Costa Players, Nov. 23-24,

8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2.

**"DON CARLOS,"** live broadcast from the Opera House, Nov. 23, 7:55 pm, KKHI 1550 AM/95.7 FM.

**PACIFIC BALLET'S** fall season: Brahms Songs, Rhapsody in Blue, A Apollo, Nov. 23; Goldberg Variations, Duo Concertante, Romeo and Juliet, Nov. 24; Apollo, Brahms Songs, Romeo and Juliet, Nov. 28; Goldberg Variations, Duo Concertante, Don Juan, Nov. 29; Goldberg Variations, Rhapsody in Blue, Duo Concertante, Brahms Songs, Nov. 30; Apollo, Rha Rhapsody in Blue, Romeo and Juliet, Dec. 1; SF Veteran's Aud., 8:30 pm, 552-1166, \$3.50-4.50.

**MUSIC AND DANCE OF JAPAN,** Nov. 23, 8 pm, Asian Art Museum of SF in de Young Museum, Golden Gate Park; Nov. 24, 8 pm, St. John's, 2640 College, Berk. 982-4156, \$3/2 students.

**BERKELEY PROMENADE ORCHESTRA** with Thomas Barick conducting presents Bay Area premiere of Vaughan Williams Ninth Symphony, Nov. 24, 8 pm, First Congregational Church, Dana/Durant, Berk.

**ZAKIR HUSSAIN,** tabla solo and the New Maihar Band, Nov. 24, 8 pm, Marin Fellowship of Unitarians, 240 Channing, Terra Linda, 454-6264, \$3.

**GILOPEZ KABAYAO,** Filipino violinist, Nov. 25, 7:30 pm, Foothill College Theater, 12345 El Monte Rd., Los Altos, 948-8590, \$2.50/50¢ children.

**OPUS 15,** opera and classical vocal group, Nov. 25, 4:30 pm, Bach Dancing and Dynamite Society, El Granada, \$2.50.

**MOZART PROGRAM,** by Bob Krupnick, pianist, Nov. 25, 29, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

**CHARLES MINGUS** and his Jazz Orchestra, Nov. 25, 8 pm, Berkeley Community Theater, Milvia/Allston, Berk., ticketron, \$4.50.

**JIM BERTRAM,** classical guitarist, Nov. 25, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 849-4120.

**JOSEPH WEBER,** pianist, performing recent works, Nov. 27, 8 pm, Community Music Center, 544 Capp.

**PERCUSSION ENSEMBLE,** by the SF Conservatory players, Nov. 28, 8 pm, Exploratorium, 3601 Lyon, 563-7337, 25¢. □

**PAUL'S SALOON:** Hired Hands, Thurs., Sat.; Phantoms of the Opry, Fri.; High Country, Sun.; jam, Tues.; High Country, Wed.; 3251 Scott, 922-2456.

**PIER 23:** Pier 23 Jazz Cats, Fri.-Sun.; Embarcadero, 362-5125, \$1. **PIERCE STREET ANNEX:** Craig Strode Three, Wed.-Thurs.; Mixed Company, Fri.-Sat.; Black Velvet Band, Sun.-Tues. 3138 Fillmore, 567-1400.

**PLAKA TAVERNA:** Trio Bel Canto, Nov. 15; 1024 Kearny, 398-6414.

**RIBELTAD VORDEN:** Kell Robertson, Thurs.; Billy Rose, Fri.; Marcus and Eileen, Nov. 17; Gerry Gilmore, Sun.; Sean Tyrell, Wed.; Warner Hill and Friends, Nov. 24; Charles Dawkins Benefit, Nov. 20; Prisoners' Union Benefit, Nov. 26; Sun Brunches (crepes \$1), 11 am-3 pm; Precita/Folsom, 647-3399.

**SAND DUNES:** Elvis Duck, Nov. 15; David Montgomery and the Jazz Salon, Nov. 16-17; Cliff Woods Quintet, Nov. 18, 3-7 pm; Light Year, Nov. Nov. 21, 28; 46th/Taraval, 564-5621, admission varies.

**VINTNER:** Duane Wall, Nov. 21-22, 28-29, Eyrie Oliver, Nov. 23, 30; John Logan, Nov. 17, 24; 1875 Union, 922-4498.

**WHARF RAT TAVERN:** Valley Boys, Nov. 15-17; 22-24; 29-Dec. 1; Mother Bear, Nov. 18-19, 25-26; Cris Williamson, Nov. 20; Peter Spelman and Spelbound, Nov. 21, 28; Logan, Nov. 27; 101 Jefferson, 885-9808.

**YELLOW BRICK ROAD:** Magic, Nov. 15-18; Luis Gasca and Friends, Nov. 19; Abel, Nov. 20-24; 2215 Powell, 982-6700.

## EAST BAY

**BIG ART'S:** Big Art and the Trashmasters, Nov. 15, 23, 30; Feathers, Nov. 16; Enola Faye Moss, Nov. 17; Night Shift, Nov. 21, 28; Earthquake, Nov. 24; Grayson Street, Nov. 29; 1834 Euclid (Downstairs LaVals), Berk., 845-9429, admission varies.

**BIRD CAGE:** Cruis'n, Thurs.-Sat.; 24456 Mission Blvd., Hayward, 528-5125.

**FREIGHT AND SALVAGE:** Bill White and Friends, Nov. 15; Hired Hands, Nov. 16; Phantoms of the Opry, Nov. 17; hoot, Tues.; John Shine, Nov. 21; Rosalie Sorrells, Nov. 23-24; Larry Hanks, Nov. 28; Dick Oxtot's Blues and Ragtime Band, Nov. 29; Vern and Ray, Nov. 30-Dec. 1; 1827 San Pablo, Berk., 548-1761, admission varies.

**GALLEON:** Dixie Rockets, Fri.-Sat.; Pacific Marina, Alameda, 523-1531.

**KEYSTONE BERKELEY:** Doug Sahm and Sal Valentino, Nov. 16-18; Steelwind also, Dolly the Lama Mt. Boys, Nov. 19, 26; The Stuart Little Band also J. R. Weitz, Nov. 20, 27; Elvin Bishop, Nov. 21; John Lee Hooker, Nov. 23; Gram Central Station, Nov. 24; Butch Whacks and the Glass Packs, Nov. 30; University/Shattuck, 841-9903, admission varies.

**LONG BRANCH:** Chains, Nov. 15, 29, free; Sutro Symphony Orchestra, Nov. 16-17; Grayson Street, Nov. 24-25; Rubin and the Rubinoos also Above and Beyond, Nov. 27; Swan, Nov. 28; Earthquake, Nov. 30; Rockets, Dec. 1; 2504 San Pablo, 848-9696, half price admission btw. 8-9 pm.

**TUCKETT INN:** Tasmanian Slime Devils, Nov. 15, 22, 29; Raw Soul, Nov. 16-17; Yahudna, Nov. 18, 25; Perry and the Pumpers, Nov. 19, 26; Jearubee Fatt, Nov. 20, 23, 24; auditions, Nov. 21, 28; Home Grown, Nov. 27, 30; 18564 Mission Blvd., Hayward, 276-9778, admission varies.

## MARIN

**INN OF THE BEGINNING:** Synergy, Nov. 15, \$1.50; David La Flame and the Edge City Band, Nov. 16-17, \$2; free folk music, Sun.; Woody Shaw, Nov. 19, \$2.50; Soundhole and Reality, Nov. 21, free; Elvis Duck and Sunship, Nov. 23-24, \$2; Jon Hendricks, Nov. 26; Sleepy DeRoy and Rock Bottom, Nov. 28, free; Mitch Woods and His Red Hot Mama, also Stony Point, Nov. 29; Doug Sahm Band, Nov. 30-Dec. 1; 8201 Old Redwood, Cotati, (707) 795-9955.

**SLEEPING LADY:** Wil Porter and Friends, Nov. 15; Little Roger and the Goosebumps, Nov. 16; Rick and Ruby Show, Nov. 17; Rowan Bros., Nov. 18; Peter Spelman, Nov. 19; Apperson Jackrabbit Band and Smokey, Nov. 20; Hoot, Nov. 21, 28; Fairfax Street Choir, Nov. 22; King Rock, Nov. 23; Mimi Farina, Nov. 24; Staton Bros., Nov. 25; David Pomeranz, Nov. 26; St. Elmo's Fire, Nov. 27; Norman Greenbaum, Nov. 29; 58 Bolinas Rd., Fairfax, 456-2044, admission varies. ■

## CONCERTS

**NATIONAL DANCE ENSEMBLE OF PAKISTAN,** Nov. 15, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$2.50-4.50/\$1.50-3.50 students.

**DOROTHY SERMOL,** operatic, lieder and folk songs, Nov. 15, noon, Cole Hall, UC Med. Center, 500 Parnassus, free.

**ELECTRONIC MUSIC** by Joanna Brouk, composer and producer of programs, Nov. 15, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

**NOVEMBER FESTIVAL OF AUDIBLE DANCING,** Nov. 15-18, 23-25, 29-Dec. 1, 8:30 pm, Firehouse Theater, 1572 Polk, 826-8803, \$2.50.

**CIRCUS ACTS,** color visuals by Pablo media artists and sound collage by Pablo, Nov. 16, 9 pm, Antioch College West, 149 9th St., \$1.50.

**HARBINGER,** rock group and international folksingers, Nov. 16, 8 pm, International Student Center, 70 Oak, SF, free.

**CANDLE LIGHT CONCERTS** by SF Conservatory players, Nov. 16, 10 pm, French Music from Couperin to Ravel; Nov. 23, 10 pm, All Bach program; Nov. 30, 10 pm, Eastern European Chamber Music, Old First Church, Van Ness/Sacramento, \$1.

**MAHAVISHNU ORCHESTRA,** Nov. 16, 7 pm, Berkeley Community Theater, Milvia/Allston, Berk., ticketron, \$3.50-5.50.

**ANNA CAROL DUDLEY,** soprano and Nathan Schwartz, piano, Nov. 16, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

**"LA BOHEME,"** live broadcast from the Opera House, Nov. 16, 7:55 pm, KKHI, 1550 AM/95.7 FM.

**REY DE LA TORRE,** classic guitarist, Nov. 16, 8 pm, Hertz Hall, UC Berk. campus, 642-2561, \$4/\$2.50 students.

**HUMBLE PIE AND FOGHAT,** Nov. 17, 8 pm, Santa Clara County Fairgrounds, ticketron, \$4.50 adv./\$5 door.

**SF CONSERVATORY OF MUSIC** under the direction of George Cleve, Nov. 17, 8 pm, De Young Museum, Golden Gate Park, free.

**SAMMY DAVIS AND BOBBY AND I,** benefit for UNESCO, Nov. 17, 8 pm, Masonic Aud., SF, 495-0410, \$4.50-10.

**EARL SCRUGGS REVUE,** Nov. 17, 8 pm, Berk. Community Theater, Milvia/Allston, Berk., ticketron.

**DANCE CONCERT** by Laura Criscione and Lynn Dally, Nov. 17-18, 8 pm, Margaret Jenkins Dance Studio, 2005 Bryant, \$1.

**ELECTRONIC ATMOSPHERE,** compositions for electronic instruments by Gareth Loy, Nov. 17-18, 3 pm, Little Theater, California Palace of the Legion of Honor, free.

**JOSEPH BACON,** lute/guitar, Nov. 17, 8 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

**HARRY JAMES AND HIS BIG BAND,** Nov. 17, 8:30 pm, Marin Veterans Memorial Theater, 472-3500, \$3-4.50.

**KING'S SINGERS,** from England, performing 16th century sacred music, Italian madrigals and French chansons, Nov. 18, 3 pm, McKenna Theater, SF State, 1600 Holloway, free.

**"SUITE OF SHAKER DANCES,"** performed by the Westwind International Folk Festival En-

## SAN FRANCISCO

**BOARDING HOUSE:** Ann Murray also Richard, Nov. 15-18; The Committee featuring Larry Hankin, Howard Hesseman, Jim Cranna, Ruth Silveira, Julie Payne and Dan Barrows also Orleans, Nov. 20-25, 27-Dec. 2, 960 Bush, 441-4333, admission varies.

**CABARET:** Craig Russell, Wed.-Sun. 936 Montgomery, 788-3365, \$1 Fri.-Sat.

**CAFFE BAGABONDO:** jazz, Fri.-Sat. 347 Presidio, 929-0402.

**CLEMENT MIXER:** Mother Bear, Nov. 16-17; Sugar Daddy, Nov. 18, Clement/8th, 752-4089.

**COFFEE GALLERY:** Ray Hendy and Mike Conrad, Nov. 16-17; Jeff Comanor Blue and Jon Randall, Nov. 23-24; Mike Conrad and Kell Robertson, Nov. 30-Dec. 1; comedy workshop, Tues.; poetry, Wed. 1353 Grant, 362-9369.

**DEMON RUM AND SPIRITS:** San Francisco, Thurs.-Sat. 1035 Post, 885-9769.

**DIZZY'S:** Roy and the Adults, Fri.; Pinkerton and Card, Sat. 5512 Geary, 752-9954.

**EARTHQUAKE MCGOON'S:** Turk Murphy, Tues.-Sat. 630 Clay 986-1433.

**FAMILY FARMACY:** Terry Van Zondt, Nov. 15, 22, 29, 6-9 pm; Steve Angelica, Nov. 15, 22, 29, 9 pm-1 am; Rama Lama, Nov. 16, 23, 30; MacAllan All Stars, Nov. 17, 24; Mike Vranck, Nov. 18, 25; open mike, Nov. 19, 26; Stephen Kerans, Nov. 20, 27, 6-9 pm; Jon David Rant, Nov. 20, 27, 9 pm-1 am; Ronny Young, Nov. 21, 28, 6-9 pm; Jim Dietz, Nov. 21, 28, 9 pm-1 am; California/Divisadero, 567-5499, 50¢ min. after 8:30 pm.

**GARDEN OF EARTHLY DELIGHTS:** Justice Brothers, Wed.-Thurs.; Amaze Me, Fri.-Sun.; Loose Gravel, Mon.-Tues. 199 Mississippi, 863-9320.

**GENEROSITY:** Peter Spelman and Spellbound, Nov. 30, Dec. 1; Chris Williamson, Nov. 17; Stuart Little

Band, Nov. 18; Alice Stuart and Snake, Nov. 21; Victoria, Nov. 23; Mitch Woods and His Red Hot Mama, Nov. 25; 1981 Union, 921-8305.

**GOLD STREET:** Charles Pierce, Tues.-Sun.; 56 Gold, 397-5626.

**GREAT AMERICAN MUSIC HALL:** Delta Wires, Wed., free; Scratch Ensemble, Mon., free; Peter Spelman and Spelbound featuring Clarice Jones, Nov. 16, \$1.50; 859 O'Farrell, 885-0750.

**HOLY CITY ZOO:** Cris Williamson, Wed.-Sat.; 408 Clement, 752-2846.

**INTERSECTION:** Jack Hirschman, poet, Nov. 20; Women's Night—Sherril Jaffe, Leslie Marks, and Rachel Chambers, poets, Nov. 15; benefit performance for Women's Night, given by Malvina Reynolds, Nov. 25, \$1.50; Women's Night—Elizabeth Owens, Joana Griffin and Mime Bebr Caspari, poets and puppeteer Caroline Weswell, Nov. 29; 756 Union, 397-6061, \$1.50.

**JOHN BARLEYCORN:** Gary Pound, Thurs.; Devil's Dream, Fri.; Sean, Sat.; Tim Dave, Tues.; Van Williamson, Wed.; 1415 Larkin, 771-1620.

**JOLLY FRIARS:** Mega, Tues.-Sat.; 950 Clement, 752-0354.

**KEYSTONE KORNER:** Les McCann Quartet, Nov. 15-18; Woody Shaw Concert Ensemble, Nov. 19, 26; Cannonball Adderley Quintet, Nov. 20-25; Charles Mingus and Keith Jarrett, Nov. 27-Dec. 4; 750 Vallejo, 781-0697, \$3 weekdays/\$3.50 weekends.

**LA TERRAZA:** Mariachis, nightly, 3472 Mission, 285-1236.

**MAINMAST LOUNGE:** Dixie Six, Fri.-Sun.; 616 20th St., 863-7023

**MOONEY'S IRISH PUB:** Loomis Rumor, Nov. 20, 27; Western Union, Nov. 15, 21-22, 28-29; Great Divide, Nov. 16-17, 23-24; 1525 Grant, 982-4330.

**ORPHANAGE:** Abel, Nov. 15-17; New Metropolitan Sound Co., Nov. 25; free bluegrass show (also live over KSAY), Sat., 1-4 pm; 807 Montgomery, 986-8008.



# There is only one thing that can stop impeachment now. Your silence.

Richard Nixon has made one thing perfectly clear. He will function above the law whenever he can get away with it.

He used illegal wiretaps to spy on newspaper reporters and political opponents until the United States Supreme Court made him stop. He secretly bombed Cambodia until Congress found out and made him stop. He authorized the "plumbers" to burglarize and spy upon his political opponents until Watergate made him stop. He withheld evidence of criminal activity until a federal court ordered him to stop. And he defied that court order until Congress and the people threatened to impeach him. Then he further obstructed justice by firing Archibald Cox, the only independent prosecutor the people had, and turned the Watergate investigation back to his own Justice Department.

He will continue to violate the Constitution and place himself above the law — unless we make him stop once and for all.

Impeachment proceedings are already under way. But many members of the House of Representatives will find it politically expedient to avoid action. *Don't let them get away with it.*

It is time to redeem our integrity. It is time to reassert our commitment to lawful Constitutional government.

Now each of us must choose the kind of country we want. And each member of the House of Representatives must choose between us and Richard Nixon.

If the House of Representatives does not impeach Richard Nixon and thereby bring him to trial before the Senate, it will be because not enough of you have made your voices heard. No vote you have ever cast in any election is more important than the letter you write to your Representative today.

## Six things you can do now

Here's what you should do before you lay this newspaper aside:

1. Write your Representative in Congress at: House of Representatives, Washington, D.C. 20515. Urge him or her to support impeachment *now*. If you have already written, write again to say that recent events have only strengthened your conviction. Representatives pay the most attention to individual letters that express your own feelings in your own words. Other communications are slightly less effective, but still valuable: telegrams, post cards, phone calls. Form letters and petitions receive the least attention. But the important thing is to let them hear from you, in some form, right now. Let them know you want them to act, right now.

2. After you write to your own Representative, write to Peter W. Rodino, Jr., Chairman of the House

Judiciary Committee, Washington, D.C. 20515. This is the committee engaged in the initial impeachment proceedings. Also write to any members of the Committee who are from your area. Tell them that impeachment is your first order of business. Tell them no other business should come before impeachment.

The members of the Committee are:

Peter W. Rodino, Jr. (D-N.J.)	Wayne Owens (D-Utah)
Harold D. Donohue (D-Mass.)	Edward Mezvinsky (D-Iowa)
Jack Brooks (D-Tex.)	Edward Hutchinson (R-Mich.)
Robert Kastenmeier (D-Wis.)	Robert McClory (R-Ill.)
Don Edwards (D-Calif.)	Henry Smith (R-N.Y.)
William L. Hungate (D-Mo.)	Charles Sandman (R-N.J.)
John J. Conyers, Jr. (D-Mich.)	Tom Railsback (R-Ill.)
Joshua Eilberg (D-Pa.)	Charles Wiggins (R-Calif.)
Jerome R. Waldie (D-Calif.)	David Dennis (R-Ind.)
Walter Flowers (D-Ala.)	Hamilton Fish (R-N.Y.)
James Mann (D-S.C.)	Wiley Mayne (R-Iowa)
Paul Sarbanes (D-Md.)	Lawrence Hogan (R-Md.)
John Seiberling (D-Ohio)	William Keating (R-Ohio)
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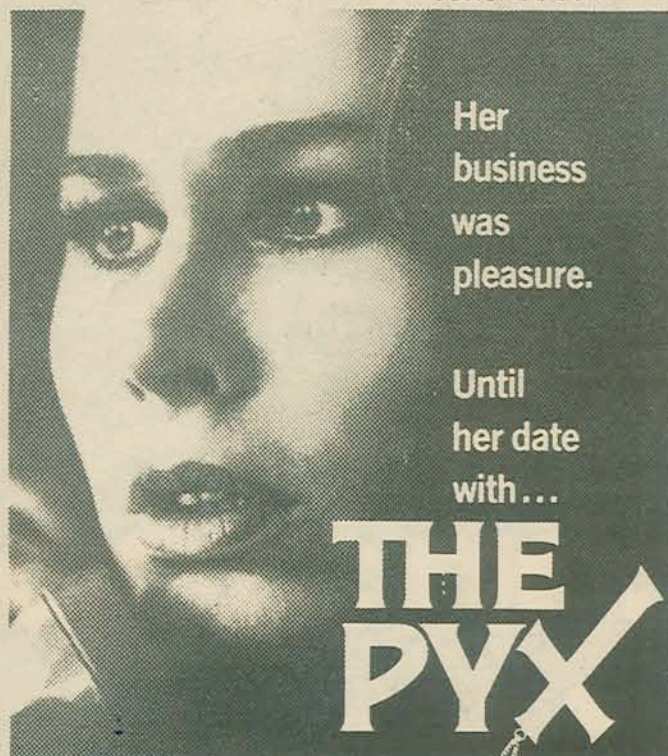
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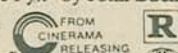
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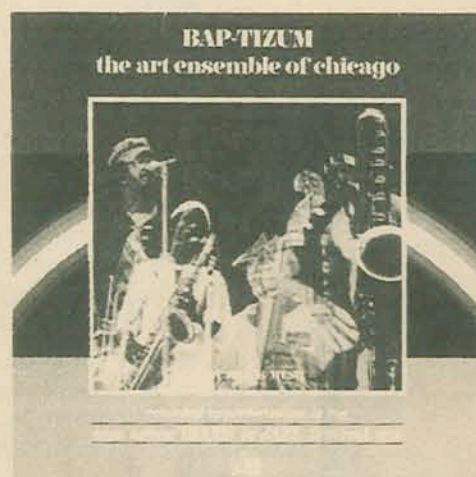
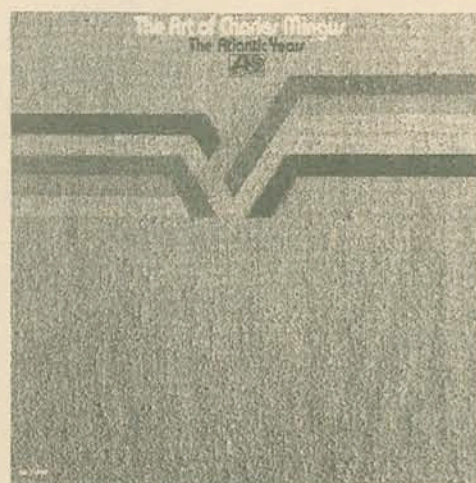
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## What's This? Contemporary Theater?

**"THE YEAR BOSTON WON THE PENNANT,"** John Ford Noonan, Artists Enterprise Theatre, 430 Mason St. (off Geary) Thurs., Fri., Sat., 8:30 p.m. thru Dec. 22. Adm. \$4.50. Info. 982-2277

The Artists Enterprise Theatre, a group of Equity actors who have taken over the Old Encore Theatre on Mason St. and plan to perform an ambitious series of contemporary plays, has been around the area for several years doing occasional "Showcase" productions in borrowed studios. Now, with their own facility, they hope to establish an "off-Broadway" style repertory company emphasizing new works by American authors.

It's an exciting prospect for a city flooded by revivals. Most performances I see are reworkings of safe "masterpieces," and I become desperate for thoughtful theatre that reflects some aspect of our present lives offered by, of all things, living playwrights.

The group's first effort is John Ford Noonan's "The Year Boston Won The Pennant." The drama, created and performed in 1969 when Noonan was 25, played thirty New York performances to a puzzled critical reception. Noonan's work tells of Marcus Sykowski, one of baseball's greatest pitchers, who, as the play opens, has recently lost an arm in an unexplained accident. "Pennant," a combination of realism and comic absurdity, moves spasmodically through fourteen scenes, showing the maimed pitcher trying to hustle a living, pursued by arcane Mafioso types, assaulted by his fans and driven by his dream of making a comeback with the help of a chromium replacement for his lost limb.

Noonan's mixture of serious commentary and macabre comedy resembles Kurt Vonnegut's novelistic manipulations of fantasy and brittle reality. Though Noonan isn't as slick or secure as Vonnegut ("Pennant" is sometimes intensely moving — but also frustrating and clichéd), I liked the play and found it a fascinating and important attempt to grapple with American myths and characters.

New dramas such as Noonan's must depend on a primitive level of verbal transmission. Unless they initially have a substantial success, most recent plays can't be found in the library, on film or video tape, and travel only through actors who get an opportunity to perform them. "Pennant" isn't the perfect play, nor particularly experimental, but Noonan creates some stunning dramatic moments, amplified by John Devine's fine performance as the pitcher Sykowski. It's worth seeing.

Hopefully, the Artists Enterprise can survive the persistent malaise of San Francisco audiences fed on the bland dramatic pasta of A.C.T. and the Civic Light Opera. The \$4.50 price tag is high, but maybe with some prodding they'll institute student rush and reduced fees on weeknights. If you can't afford to see a given piece of theatre, write or call — and let them know you would attend if prices were a little lower.

Weingold's vision notwithstanding, remains a long, overwrought and depressing work.

"The Lower Depths," written in 1902, is actually a series of character studies loosely joined by circumstance and melodrama. The dramatic structure of the play isn't particularly sound (all the major protagonists for example, are eliminated before the third act), but Gorki's portraits of the downtrodden are ambiguous enough to be interesting. He seems to have both compassion and disdain for his characters, simultaneously, a trait later characteristic of Genet.

Like Genet, Gorki creates self-destructive individuals who would probably have their difficulties no matter what political scheme predominated. Gorki knows this kind of person well; to some extent, "The Lower Depths" is autobiographical. Born Alexey Maximovitch Peshov, Gorki lived his young life in unbelievable hardship. Self-educated, he named himself "Gorki," meaning the "Bitter."

"The Lower Depths," is acknowledged as Gorki's masterpiece, and has great theoretical and historic value; but I've yet to see a production that makes it seem worth reviving. The Julian's attempt is admirable, but the drama still comes across as boring and irrelevant. If the play has those aspects of "black comedy" that Weingold hoped to exploit, he didn't push it far enough in the direction of abstract caricature. Instead, we get a respectful and conservative version, more a tribute to Stanislavsky realism than a contemporary reconsideration of a dated and difficult drama.

Technically, the Julian's "Lower Depths" impressed me much more, particularly William Wolf's extraordinarily authentic re-creation of the derelict's dwelling. Acting by the large cast (17) is uneven, but with an unusual number of good performances — Richard Poe as the actor, Richard Reineccius as a cardsharp, Abram Medveyev, a policeman and Stuart Rudin, a thief. Edgar Weinstock does well as the enigmatic pilgrim Luca but he's too kind and appealing. I think, for a character who should draw and repel with an equal force.

**"A CANDLELIGHT CHAMBER SERIES"**  
The San Francisco Conservatory Players, Old First Church, Van Ness & Sacramento Sts. Fridays thru November, 10 p.m. Donation \$1. Info. 564-8086

One of the unsung benefits of the ghetto riots and student demands for relevance in the 60's was a sluggish realization on the part of those handling private and federal art money that there really is a community, behind the museums and surrounding the institutes, that should be served. Most SF museums now offer some type of public performances or community access. One of the most successful programs has been created by the San Francisco Conservatory of Music.

The Conservatory's Community Service Project has been inundating the city with beautiful sounds. During the past two years, Conservatory students have played at the airport, the Exploratorium, given commuter concerts on the ferry to Sausalito, and played in classrooms, churches and the streets. Most of the performances are free, some ask for a very nominal contribution.

One of their latest musical adventures is a series of 10 p.m. "Candlelight" concerts at the Old First Church, Van Ness and Sacramento Sts. Claiming that ten is a "civilized" hour for chamber music (it gives you time for a leisurely dinner or whatever), the Conservatory has planned unusual programs of rarely heard small ensemble pieces. The first concert was an absolute delight, with great music (all Beethoven), a mellow and intimate atmosphere — and if that isn't enough, the performances are followed by free sandwiches and pastry in the church's candlelit basement. It's all for \$1, and the series continues Fridays through Nov. with French music on Nov. 16, Baroque on Nov. 23 and Eastern European Chamber Music on Nov. 30.

### SHORT TAKES

A.C.T.'s revival of Kaufman and Hart's depression comedy "You Can't Take It With You" is pleasantly wacky, but marred by some blatant racial stereotyping. But if you don't go expecting too much, you won't be disappointed.

The November Festival of Audible Dancing continues at the Firehouse Theatre through Sun. Dec. 2, with several dancers and dance groups participating. I attended one evening with "Tumbleweed," a new modern dance company, and I've seen another of the groups' productions ("Motion") twice in the past few months. There are many other performers, but these two represent at least the "feel" of the festival. ■



From the Depths: Reineccius, Nora and Scharzman. "Ironic Sarcasm."

**"THE LOWER DEPTHS,"** Maxim Gorki, The Julian Theatre, 953 De Haro St. Thurs., Fri. & Sat. thru Nov. 24 (no performance Nov. 22) 8:30 p.m. Adm. \$2 Gen. \$1.50 Student. Info. & Res. 647-8089

Edward Weingold, director of the Julian Theatre's adaptation of "The Lower Depths" claims that humor "abounds" in the play — but while an element of ironic sarcasm does run through "Depths," I'd hardly call it "humor." Gorki's creation about the inhabitants of a Russian flop house,

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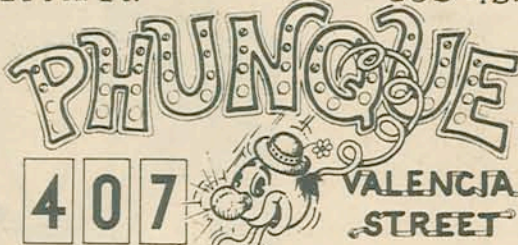
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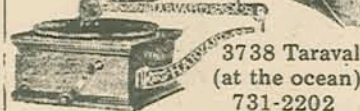
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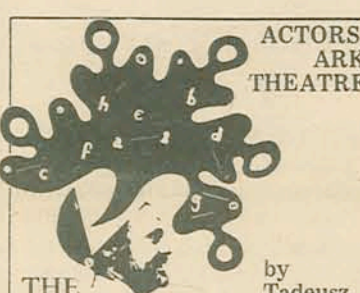
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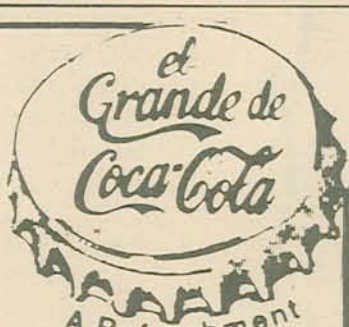
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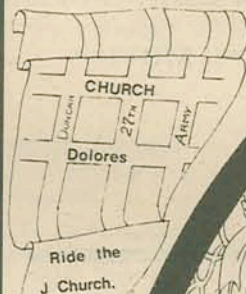
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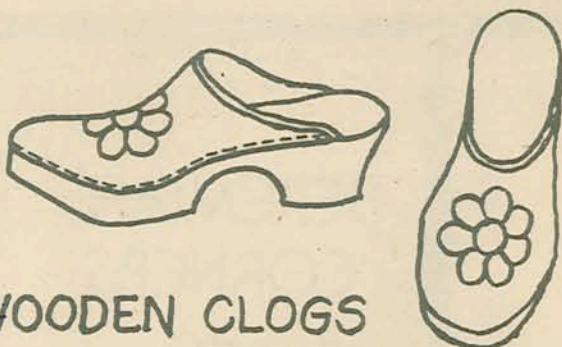
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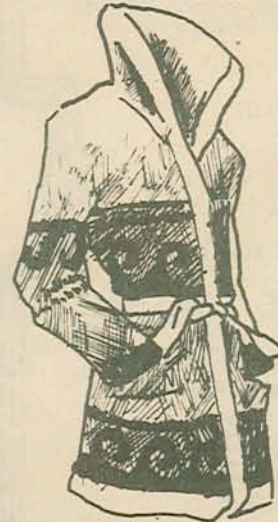
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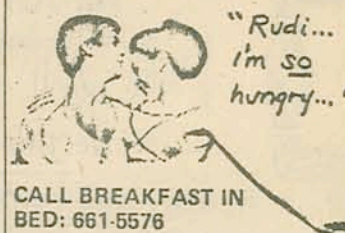
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## Truffaut: More Celluloid Dreams



*A movie about movie-making*

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**THE NEW LAND**, directed by Jan Troell  
**THE PAPER CHASE**, directed by James Bridges  
**THE WAY WE WERE**, directed by Sydney Pollack  
**THE LONG GOODBYE**, directed by Robert Altman

A few months ago, some friends and I were taken to lunch at one of the Hollywood studios. We were to meet a studio executive, the top negotiator, and ask him questions. From the build-up this man had received—from secretaries, associates, casual acquaintances—I expected nothing less from the luncheon than the second coming. Over and over again I had been told that this executive was “a wonderful person.” No other words were ever used: none referred to him as a prince, or a great guy. Always, “a wonderful person.”

So I was quite taken aback when the time for questioning came, and a friend of mine asked the executive what kind of person you had to be to make a good negotiator. The executive replied, without missing a beat: “You have to be a wonderful person.”

Francois Truffaut’s recent comedies—“Stolen Kisses,” “Bed and Board”—were wonderful movies in this same self-conscious way. These Truffaut comedies were so light and charming and pretty, they were impossible to resist. But I hated myself for not being able to resist them. (I had the same feeling the other night after I polished off a box of chocolate chip cookies in one sitting.)

“Stolen Kisses” and “Bed and Board” were movies about absolutely nothing, or rather, about being young and in love and alive in Paris—which is the same thing. In these films, Truffaut used the “adventures” of his alter-ego, Antoine Doinel (Jean-Pierre L aud), as an excuse for making a movie. Antoine’s adventures were trivial, almost insultingly so. But it didn’t bother Truffaut, who only wanted to make a lyrical Truffaut movie, and it didn’t seem to bother the audiences, who wanted only to see a lyrical Truffaut movie and were taken in by the “rapturousness”—the self-conscious wonderfulness—of Truffaut’s filmmaking. “Stolen Kisses” was, in its way, the “Sound of Music” of the art house.

In his new comedy, “Day for Night,”

Truffaut has given up the pretense of making movies about anything but movie-making. “Day for Night” is literally about movie-making, about the production of a conventional “girl meets father-in-law” melodrama called “Meet Pamela,” and takes its title from the Hollywood technique of shooting night scenes in daylight through a “day-for-night” filter (called in France, “la nuit americaine”). “Day for Night” is precisely about what its title suggests: the illusion—the magic—of the movies, the power of the movies to make things appear to be other than what they are.

Truffaut makes his point beautifully: setting up a series of stereotyped movie characters and then blowing apart our movie-fed expectation of how these characters are going to behave. The suave, handsome matinee idol, dubbed the “continental lover” in his youth, (Jean-Pierre Aumont) turns out to be homosexual. The aging beauty (Valentina Cortese) is an alcoholic, but not, as we expect, out of self-pity, but rather because her child (of whom she never speaks) is dying of leukemia. The Hollywood star (Jacqueline Bisset) whom everyone expects to be egotistical and neurotic, turns out to be sweet and cooperative. The raffish young actor (Jean-Pierre L aud) who promises to get his girlfriends into the movies, turns out to be the one with unfulfilled romantic aspirations as his girl runs off with an English stuntman.

And the director of “Meet Pamela,” Ferrand (played by Truffaut) turns out to be anything but the demanding, monocled tyrant of Hollywood legend. The real tyrant on the set, as it turns out, is the insurance man played, in a walk-on, by the novelist Graham Greene. It is he, not Ferrand, who decides whether a pregnant actress can be replaced, whether a crowd scene, can be reshot after the footage is destroyed in the movie lab, whether the matinee idol’s scenes can be redone after he is killed in a car crash.

The tyranny of the insurance man gives “Day for Night” its ironic humor. For Truffaut the miracle of filmmaking is not that a movie gets made right, but that it gets made at all. Every film is such a vulnerable enterprise that if it is finished, no matter how, it is a cherished accomplishment. For Truffaut, the magic of filmmaking is in the filmmaking. “Cinema is king!” Truffaut/Ferrand tells us. This may be enough for Truffaut, who reportedly has seen over 9600 films in his lifetime, but is it enough for us?

“Day for Night” is the first Truffaut film in years, since “The Wild Child,” that seems to be

*Continued on page 35*

## VOLUNTEER!

The fire-breathing Guardian journalism machine again needs volunteers to help nail down the culprits and ripoffs and ferret out the heroes and bargains around the Bay Area. Send a letter with your interests, background, etc. to one (or more) of the project leaders below, c/o 1070 Bryant St., SF 94103:

1. Ken McEldowney, political watchdogging of Bay Area development commissions; power structure study of board members, how it affects board actions. Watch contributions to local, state and

federal officials, correlated with votes and decisions.

2. Katy Butler, SF City Hall; who gets city contracts, why? Who gets Park and Rec concessions? Also: a volunteer with economics/law background for work on revenue bond financing.

3. George O’Nale, guidemaps; like the Mission map this issue, around the whole Bay Area—neighborhoods, shops, restaurants, you name it; particularly East Bay.

4. Mickey Friedman, superlists/entertainment; help us pick the finest (and cheapest) places to have fun in the Bay Area . . . ■

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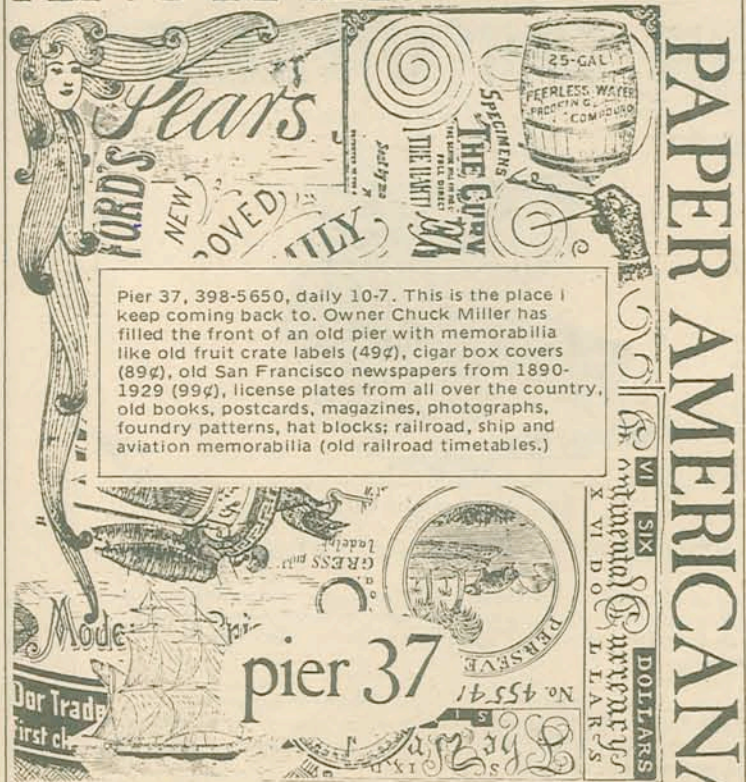
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Continued from page 31

about anything. But while it is superior to the Truffaut we have been getting, it is hardly an advance. Truffaut seems wedded to the notion that movies are sacred, magical objects and he still seems content, as he was in "Stolen Kisses," and "Bed and Board" (and "The Bride Wore Black," and "Mississippi Mermaid," and "Such a Gorgeous Kid Like Me," etc.) to make movies for their own sake—movies about movies.

"Day for Night" is, perhaps, a masterpiece—it is a very minor masterpiece, hardly the best work of the director who gave us "Jules and Jim." "Day for Night" is Truffaut's "8½," a once-in-a-lifetime project: in "Day for Night" he's gone as far as a director can go in making movies about movie-making. Now he must move on to new subject matter, and if he doesn't find a great new subject, Truffaut will simply become a French Fellini, a bloated, hollow, show-off craftsman, or, worse, a small show-off, a trivial show-off—a French Bogdanovich.

THE NEW LAND—is Jan Troell's sequel to his enormously successful film, "The Emigrants," and it is nowhere near as compelling as the earlier film. We didn't need to be told that "The Emigrants" was a huge, historical epic; the epic sweep was inherent in the story of the European migration to America. "The New Land," the story of the Swedes' settlement in America, is basically a domestic drama, telling how Karl Oskar and Kristina Nilsson brought their family to the new land and built a home and raised a family. In an attempt to build up the same kind of historical grandeur that "The Emigrants" had by its nature, Troell drags in the Civil War, the Indian uprisings and the California gold rush.

Mainly, these historical events are irrelevant to the Nilsson family saga, and what would be relevant—the story of how the Nilsson, now Nelson, children became Americanized—is completely left out of the film. Max von Sydow and Liv Ullmann are, again, superb, and the film has many fine sequences, especially Kristina's death scene.

THE PAPER CHASE—is a synthetic little movie about a year in the life of a Harvard law student, and why it has been getting good reviews is a mystery to me. Maybe the reviewers figure that since it played at the SF film festival it must have some merit, or maybe they're just impressed by the Harvard Law School, but the movie is not to be commended to anyone, except maybe lawyers and then only to those with a degree from Harvard.

The hero of the film has about as much sensitivity as, say, George C. Scott in "Patton." He tells his girl friend that she's not giving him enough "sustenance" when she asks for more than a lay now and then, and he seems to think that his only career choices as a lawyer are between Wall Street and the midtown firms. He also worships his bully-autocrat of a contracts professor, who has less sensitivity than George C. Scott in "Patton."

The most sympathetic character in the film is a law student who attempts suicide (while his wife is pregnant) because he can't understand why his photographic memory isn't getting him law review grades. Oh, well, The Examiner says it's one of the year's best movies and the Chronicle says it's a charming romantic comedy. Charming!

THE WAY WE WERE—is an apparent attempt to revive the conventions of forties movies, like "The Best Years of Our Lives," but to put our lives, some home truths, back into the movie conventions. Director Sydney Pollack and writer Arthur Laurents have given us all the trappings of a forties movie—boxy photography, slushy score and the pairing of Hollywood superstars (Barbra Streisand and Robert Redford), but the result turns out to be more like a forties movie than they could possibly have intended.

This story about a young intellectual couple that goes to Hollywood in the era of the Dies Committee falls apart when the picture gets around to its big political theme—and artistic compromises it engendered. It's obvious that somebody in the front office toyed around with the editing of the political sequences, and much of the film was apparently rewritten at the insistence of the studio. This is exactly the way we were twenty-five years ago. Still, Streisand and Redford are sensational together and redeem this whole, fumbled enterprise.

THE LONG GOODBYE—was recommended in this column some months ago, but Robert Altman's film of the Raymond Chandler novel disappeared before anybody had a chance to see it. United Artists is apparently giving the film another chance and I wish it well. "The Long Goodbye" is a terrific mess—but the operative word is terrific. The film is spectacularly photographed, and Altman's point—that Chandler's hero-with-a-private-code-of-honor would be a patsy in contemporary society—seems even more apt now than it was when the film said a short goodbye six months ago. ■

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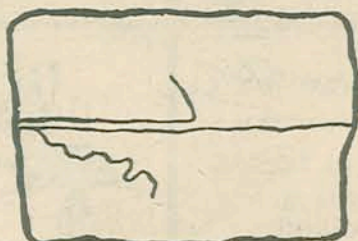
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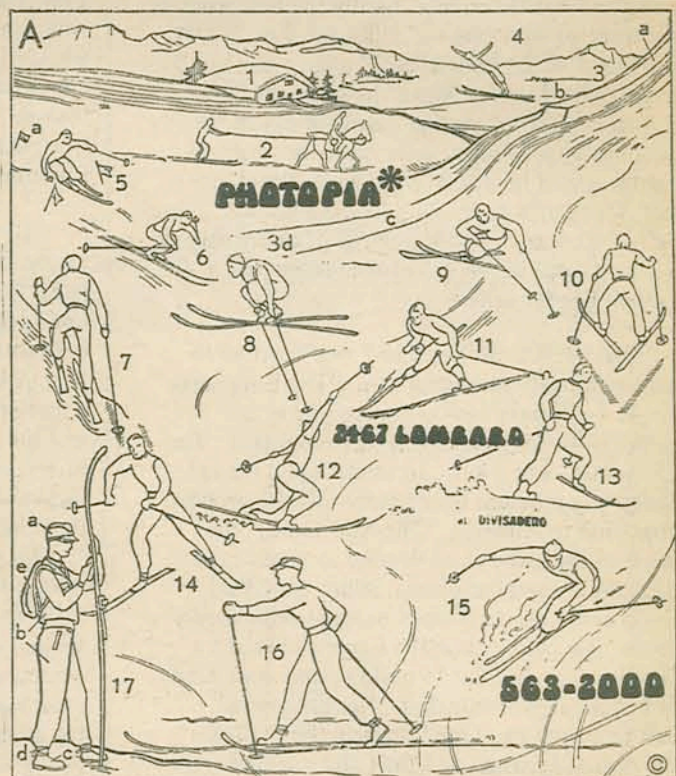
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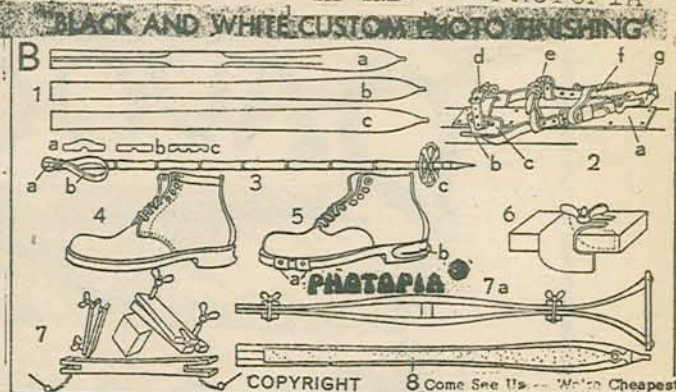


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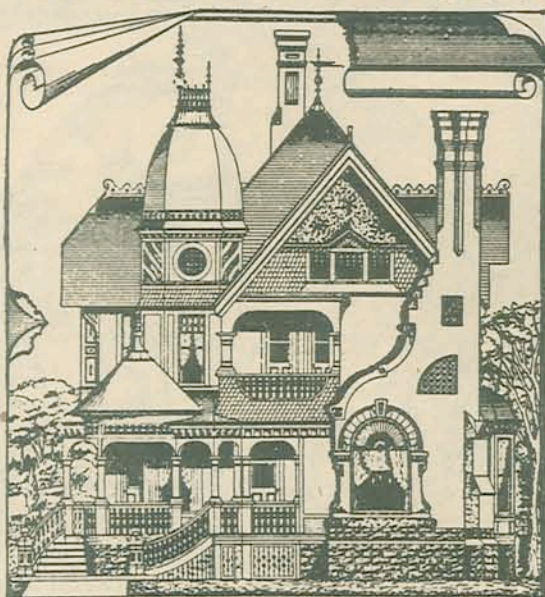
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time at home. If you can help, call:  
681-1615.

Responsible working woman de-  
sires to house sit for plant/animals,  
for extended period of time. Can  
care for home. Details to be ar-  
ranged. Call: 981-5050 Ext. 277,  
8-5 or 665-6815 eve.

### SHARE RENTALS WANTED

Rm. wtd. by woman writer in quiet,  
happy house w/others, 25-40. No  
smoking or cats, dependable. 431-  
7967.

Woman mid-twenties seeking home  
in Berkeley. My fantasy: stable,  
warm, supportive group with house,  
garden. Call Kathy: 824-4237 eves.

### AUTOMOTIVE

Volkswagen teach and tune. Ted:  
668-5089.

Moving must sell Classic 1958  
Morris Minor 1000 - exc. cond.,  
\$400. 775-0057 eves.

DRIVING LESSONS  
"Safely Since 1955"  
Better Driving School  
\$9.00/hr. 621-3366

'62 Volkswagen panel: AM-FM  
radio, rebuilt engine, panelled in-  
terior. Needs trans axel. \$300/  
offer. 386-0318.

Mechanics special: 544 Volvo  
(1959), runs but needs work  
(owner lost interest); lots of extra  
parts. \$100. Tom: 339-8607.

LAND CRUISER Toyota, 1972.  
4-dr., overdrive; 20,000 mi., per-  
fect cond. \$3500/offer. 658-1923.

Auto mechanic: Foreign, domestic,  
motorcycles & light trucks. I do  
fast, honest work at my garage or  
yours. Can instruct you to do your  
own maintenance and I will beat  
inflated shop prices. For estimates  
Call: Jerry: 752-7850.

'67 VW Camper: new tires & engine  
w/Porsche oil cooler & filter, header  
exhaust, screamer ignition. \$1300.  
566-7721.

'66 Ford Galaxie, 352 V-8 engine,  
73,000 miles, new parts. \$500.  
665-8893.

### BOOKS/ PUBLICATIONS

Women — What To Say To Those  
Male Chauvinist Putdowns . . .  
in the street, office, bar. 28 quick-  
witted answers. Only \$1. Feminist  
Invention Group, Inc., 333 E. 49th  
St., Box 8-J (G), New York City,  
10017.

BOOK PRINTING on a budget.  
Paperback-cloth. Poetry our spe-  
cialty. Graphicopy. Box 285G, Floral  
Park, N.Y. 11001.

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single or formerly married per-  
sons over 25 acquainted. Box AE,  
Swarthmore, Pa. 19081.

THE GINSENG BOOK  
by Louise Veninga. At last, a Ginseng  
encyclopedia Asian & American  
history, uses, cultivation, medical  
research, root buyer's guide and  
more! 26 ill., 46 photos - \$4.95 +  
25¢ post. Box 1072 Santa Cruz, Ca.

### BUSINESS PERSONALS

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### CHILD CARE

Pre School Alternative wants  
children between 2 & 4 years old.  
Backyard, sunny environment.  
Fillmore district. Jody: 626-4054.

AFTER-SCHOOL CHILD CARE.  
Pick up and deliver. Nr. Park w/  
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Years of experience. 29th/Vicente.  
564-2924.

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start co-op play group. Kids under  
2 1/2. Call Margie: 552-1836 (San  
Francisco).

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Would your child benefit from a  
supportive relationship with a car-  
ing adult? A professional social  
scientist whose special gift is the  
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will provide individualized and per-  
sonalized care for your child (ages  
3-15) to help him/her through the  
difficult times (parents being di-  
vorced, both parents employed,  
new baby in the family, etc.)  
Not a baby sitting service, not  
child psychotherapy, but something  
in between.  
ADULTS WHO CARE ABOUT  
KIDS, 474-0100.

### COUNSELING

Individual counseling for men, gay,  
straight, bi or unlabeled, w/M.A.  
counselor (gay). Growth and self-  
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Carleton 431-2878.

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Masters/Johnson surrogate sex  
partners. Licensed counselor, 20  
yrs. exp. Free Brochure. PO Box  
9319, Berkeley 94709. 527-0497  
8-10am.

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EXERCISE GROUP. PLUS ONE  
HOUR OF INTEGRATION. The  
basic principle of BIO-ENERGETICS  
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the mind and body as a unity.  
Learn how to free the blocks  
which inhibit the flow of energy  
by increasing energy intake  
through deeper, fuller breathing  
getting in touch with your body,  
the ground you stand on. The  
people around you, by discharging  
energy through expression and the  
release of tension. Starts Wednesday  
December 4, 11, 18, 25. 8pm \$40  
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Leader has had 11 1/2 years of direct  
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SOCIETY. For further informa-  
tion call: 924-6262.

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Spring, M.A. - Co-directors. For  
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### ENTERTAINMENT

'40s records. \$5. Juke box. Firepl.  
O'Keefe's Tavern (at blinking  
lite) cor. 24th & R.I. Friday  
5-11, Sat-Sun 1-11.

### GROUPS

Training programs for encounter  
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tute, 548-1004.

SINGLES encounter drop-in. Every  
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525-4539.

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for coed ski cabin w/assorted in-  
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2085 eves.

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PROBLEM?  
Drop in and talk about it at the  
BERKELEY JOB RAP CENTER  
via supportive group discussions  
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Berkeley Fellowship of Unitari-  
ans, 1606 Bonita St. (just off of  
Cedar/Grove, in Berk.) No fees or  
admission. Non-profit. Not an  
employment agency.

GAY WOMEN  
We are working together to create  
a gay women's coffee house &  
social center in Marin Co. Join us  
for pot luck dinner, 6:30pm Friday  
Nov. 16. Call Alta & Darr: 383-  
5653.

Stay single - live communally  
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Classified Deadline:  
WED., NOV. 21, 5 P.M.

### Growth Activities

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ON FRIDAYS

The Growth Church Fellowship  
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Daniel Goldstein, Director

The Berkeley Center  
548-3543 or 453-2267

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Moving, hauling basement cleaning. Done anytime, anyplace at cheap rates. Call 826-7380.

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1070 BRYANT STREET  
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# MURPHY'S FLEA MARKET

By Cecily Murphy

## BARGAINS

### BANKING ALTERNATIVES AT THE 5&10?

If you've had it with the bureaucratic hassles of the B of A/Wells Fargo complex and can't seem to balance a checking account (to the tune of \$4 per error), forget the banks and try the Woolworth's down at Market and Powell in SF. At their check cashing booth you can cash payroll and welfare checks, purchase money orders and pay all your utility bills.

ID requirements are relaxed (any driver's license, or a combination of social security, employment or state-issued identification), and the charge for cashing a check is approx. 1% of the amount. Money orders go for 25-45¢, paying PG&E bills is free and other utility bills cost 15¢ each. Then, after you've paid the bills, check out your surroundings. This Woolworth's is a giant, two level place loaded with cheap (and healthy) plants, art supplies, a bakery, gourmet food section and more. Hours: 9:30-6:30, Mon.-Sat.

### GET YOUR ORGANIC TURKEY HERE!

Things are getting bad when even your Thanksgiving turkey is full of arsenic and hormones and nasty chemicals. Fight back by buying a bird grown without drugs and fed on pure grains, at one of these places:

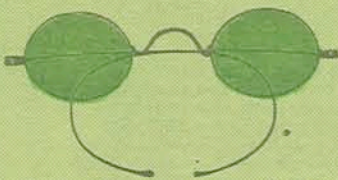
Roads End Ranch, 6685 Sonoma Hwy., across from Oakmont, Santa Rosa, 707-539-1824, daily, 10-6, call in advance, 94¢/lb.

24th St. Natural Foods, 3939 24th St., SF, 282-1333, order by Nov. 15, some in stock later, \$1.35/lb.

Westbrae Natural Foods, 1336 Gilman, Berk., order by Nov. 16, hens \$1.05/lb., toms \$1.

### THE PLANT DOCTOR

Stuck at home with a room full of sick plants? Call up Barton Levenson; she'll come to your house and do anything from repotting to full cures. The basic housecall, including diagnosis, history and recommended remedy, costs \$1.50, plus 50¢ per extra plant, then the actual treatment is \$3 an hour; in an hour she can handle 10 plants with mealy bugs, or do 3 repottings. 655-5009.



### GET A CHEAP EYEFUL . . .

When I was in the seventh grade, I purposely flunked the eye test because I thought glasses were neat. From that day I haven't been excited about a single aspect of the whole horrid business—until last week, when I discovered Johnson's Optical, 530 Mason, SF. Tom Johnson offers you a real alternative to the sterile booth-type atmosphere of most opticians. His place has an astro turf putting green, an old jukebox filled with 50s music, magazines from the 30s, and collections of antique optical goods.

But the best thing is the business part: prices run \$5-10 less than standard for prescription glasses, and you can save \$25-50 on contacts (they're \$125 initially, \$20 for replacements if you lose one). Johnson is a licensed optician, in the business for more than 20 years. Hours: 9:30-5:30, Mon.-Fri.

## BURNS

### TURKEY BURNS

Bad enough that turkeys have chemical junk in them. Worse still, the reassuring USDA grade stamped on it, says Consumer Reports in their November issue, "is little more than a joke." The magazine continues: "There are 26 diseases common to man and fowl. So you'd assume that a Government grade on a label at least indicated a check had been made for disease-producing microorganisms and for indications of fecal contamination. Well, you'd be wrong. There is no routine bacteriological monitoring.

"Nor does a Government grade refer to such desirable qualities as flavor, tenderness and juiciness. The fact is, poultry grades refer mainly to appearance—either of the whole bird or, in the case of parts such as breasts, or of roasts, of the whole bird or birds from which those products came . . .

"Further, a processor whose bird fails to do well in the beauty contest may ignore the result. If, for example, his poultry is judged lower than Grade A, he may simply omit any grade labeling at all."

### BART TAKES ON THE PIGEONS!

BART may be having trouble delivering passengers, but in the chemical warfare department, it's full speed ahead. The system, it seems, has decided to eliminate pigeons from its East Bay stations, even though the BART public relations department hasn't received enough complaints from the public to even make them aware of any problem with pigeons.

The repellent BART's using, described as a "humane tranquilizing drug," has already killed at least 40 birds brought to the attention of International Bird Rescue, the Berkeley Humane Society and the Alexander Lindsey Jr. Museum—and these are just birds brought in alive. The drug, Avitrol, has no known antidote; it affects the central nervous system, making the birds jittery and disoriented, with high temperatures.

BART'S David Soblin says the drug is used "to save the district useless cleanup costs and to save patrons the inconvenience and distaste of pigeon soil." But Max Raff, of the Berkeley Humane Society bird unit, argues BART is taking the wrong approach, resulting in slaughter of the birds. "To put food out, even chemically treated food, will rarely drive pigeons, with their strong homing instincts, away from a specific roost. It would make more sense to study the behavioral patterns of pigeons." Raff adds that hanging paper owls around the stations would do as much good as the drug, less brutally.



### LOW COST SPAY CLINICS

With over 50 million homeless animals in the US and with spaying and neutering fees sometimes as high as \$60, the need for low cost spay clinics is obvious. Most Veterinarian Associations oppose the idea, thus forcing animal welfare groups to support moves toward city sponsored clinics and private financial assistance organizations. Many large cities, including Boston and LA, successfully operate such facilities—but Bay Area pet owners aren't so lucky. There are no clinics in SF, and very few in surrounding areas.

Here's a list of what does exist. You should call early for appointments and plan on an extra \$5 if the animal is in heat or pregnant. Shots, often required before surgery, are also available at many of these clinics at reduced rates.

#### EAST BAY

PETS AND PALS, 6145 Estates Drive, Oakl., 339-2286. Membership required: \$10 per year, \$5 for 6 months. For this fee you get low cost spay and vaccination referrals for all of your pets. Female cat \$15; male cat \$7.50; female dog \$20 and up (depends on weight); male dog \$15.

SPAY OF CONTRA COSTA, 682-3873, call for a recorded message for the location nearest you. No residency requirement. You must fill out an application. If accepted (decision based on need) costs will be: female cat \$17.50-\$20; male cat \$7.50-\$10; female dog \$20 and up; male dog \$15-\$25.

FRIENDS OF BERKELEY HUMANE SOCIETY, 2700 9th St., Berk., 845-3633. The BHS will refer you to a "Friend"

who will determine if you are eligible for reduced rates. Alameda County residents only. Cost: female cat \$15; male cat \$7.50; female dog \$20 (up to 50 lb.); male dogs not done. CONTRA COSTA HUMANE SOCIETY, 525-0566, Richmond. Referral to a private vet, no residency or financial need, requirement. Female cat \$20; male cat \$10; female dog \$30; male dogs \$14 (vasectomy).

CALIFORNIA SPAY AND VACCINATION CLINIC, 1810 Market, Concord, 685-1744. Female cat \$20; male cat \$12.50-\$15; female dog \$30 and up; male dogs \$20 minimum.

ADDISON VETERINARY HOSPITAL, 1911 Addison St., Berk, 843-3040. No residency or financial need requirement. Female cat \$20; male cat \$10; female dog \$25 and up; male dog \$20.

#### MARIN

MARIN MEDICAL CARE FOUNDATION OF MARIN VETERINARY ASSOCIATION, P.O. Box 290, Novato, 94947, 897-1676. For Marin residents only. You must apply, write for a form. If accepted: female cat \$20; male cat \$12.50; female dog \$30 and up; male dog \$25.

MARIN HUMANE EDUCATION CENTER'S MEDICAL CENTER, 171 Bel-Marine Keys Blvd., Novato, 883-4659. No residency or financial requirement. Female cat \$15; male cat \$10; female dog \$20; male dog \$15.

#### SAN FRANCISCO

The only San Francisco based operation I could find was the ANIMAL WELFARE ASSOCIATION, Inc., 181 O'Farrell, 771-1649, which has been going for 17 years. They give referrals, offer financial assistance with spaying and vaccinations. Membership not required. Write or call for an application.

Peninsula locations will appear in the next issue.

### FLEA MARKETEERS, ALERT!

This column has been around for only three months; but we've had a big success with our burn and bargain tips, many of them coming from readers. Now we want to broaden the scope—with your help.

Send us news about ongoing bargains, unannounced sales, or places where you think you've been burned, with details (we've already heard of consumer problems at Waterbed Experience, Ed Norris Volkswagen and the Berkeley Emergency Vet Clinic). We'll keep the Flea Market open to just about any subject—so far we've touched on things like cheap air travel, haircuts, legal advice, rabies shots, all types of food plus ripoffs from the banks, airlines, police, etc.

So send us your consumer hints or complaints, with details, and we'll do the rest. Send to: Cecily Murphy, Bay Guardian, 1070 Bryant St., SF 94103.